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DEVELOPMENT OF AN ENLARGED MUSIC REPERTORY FOR KINDERGARTEN THROUGH GRADE SIX (JUILLIARD REPERTORY PROJECT). FINAL REPORT.

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PERFORMANCE MATERIALS CURRENTLY AVAILABLE FOR USE IN ELEMENTARY SCHOOL MUSIC PROGRAMS DO NOT ADEQUATELY REPRESENT THE BODY OF SIGNIFICANT MUSIC WHICH IS A PART OF OUR CULTURAL HERITAGE. THE JUILLIARD REPERTORY PROJECT WAS ESTABLISHED TO FIND NEW MATERIALS, IN THE FORM OF GOOD MUSIC IN ITS ORIGINALLY COMPOSED STATE, SUITABLE FOR USE IN THE ELEMENTARY GRADES. EXPERT CONSULTANTS WERE ENGAGED TO COLLECT AND EVALUATE A GREAT QUANTITY OF INSTRUMENTAL AND VOCAL MUSIC FROM THE VARIOUS PERIODS OF MUSIC HISTORY (PRE-RENAISSANCE, RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC AND CONTEMPORARY) AND FROM THE INTERNATIONAL FOLK MUSIC REPERTORY OF ALL PERIODS. A PANEL OF MUSIC EDUCATORS REVIEWED THE SELECTIONS SUBMITTED BY THE CONSULTANTS AND RECOMMENDED CERTAIN ONES OF THEM FOR CLASSROOM TESTING. SEVEN DIVERSE PUBLIC SCHOOL SYSTEMS, EACH RECOGNIZED AS MAINTAINING A HIGH QUALITY OF MUSICAL INSTRUCTION, PARTICIPATED IN THE TESTING PROGRAM. EVALUATIONS OF TEACHER AND STUDENT RESPONSES TO THE TEST MATERIALS WERE SUBMITTED TO THE PROJECT STAFF. AN ANTHOLOGY OF WORKS SELECTED FROM THOSE TESTED IS TO BE PUBLISHED. INCLUDED IN THE PROJECT REPORT ARE (1) ACCOUNTS OF THE PROCEDURES EMPLOYED IN THE SELECTION OF SUITABLE WORKS FOR TESTING, (2) DESCRIPTIONS OF THE TESTING ENVIRONMENTS AND PROCEDURES, (3) EVALUATIVE REPORTS FROM PROJECT CONSULTANTS AND TESTERS, AND (4) A LIST OF THE MATERIALS PRODUCED BY THIS PROJECT. (JS)

PROJECT NO. H-117
CONTRACT NO. OE-5-10-014

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FINAL REPORT

THE JUILLIARD REPERTORY PROJECT

KINDERGARTEN THROUGH GRADE SIX

DECEMBER 1967

UNITED STATES DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
OFFICE OF EDUCATION – BUREAU OF RESEARCH

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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FINAL REPORT

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(JUILLIARD REPERTORY PROJECT)

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December 1967

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United States Department of
Health, Education, and Welfare

Office of Education
Bureau of Research

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My role in this report has been mainly that of organizer and editor. The reports of scholars and teachers have been the source of most of these pages. Special mention must be made of Noah Greenberg* from whose recommendations and encouragement this Project became an idea, and of Vittorio Giannini* who directed the Project during its first year prior to his appointment as President of North Carolina School of the Arts. Ultimately, the guidance and leadership Arnold Fish* gave this Project from 1965-1967 was paramount in bringing the Project to its successful conclusion.

Thanks and appreciation are extended to the school systems which participated in the Project and especially to the many teachers whose task it was to test and evaluate the products of research.

George Dickey

* Noah Greenberg, deceased January 9, 1966
Vittorio Giannini, deceased November 28, 1966
Arnold Fish, deceased September 22, 1967

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I. INTRODUCTION

The Juilliard Repertory Project was established in July 1964 through a grant from the United States Office of Education to the Juilliard School of Music. The function of the Project was to research and collect music suitable for use in grades kindergarten through six, not previously available to the classroom teacher.

The recommendation for such a project came from the Seminar on Music Education held at Yale University in 1963, based on the following of its conclusions:

1. Music accessible to most elementary schools does not truly represent the heritage of significant music.

2. Music in texts currently in use is constricted in scope and utilizes little early western music and ignores many forms of folk music.

3. Repertory often does not contain sufficient interest to enchant or involve children to whom it is presumed to be accessible.

4. Authentic works are rarely presented in their originally composed state, and the arrangements which are offered are often poor substitutes.

In a 1965 article, Charles B. Fowler, Editor of Music Educator Journal, stated:

> "Much of the music currently in use in the elementary school does indeed stultify musical feeling. The effect of singing and performing six to eight years of folk-like material, generally of a very similar nature, is to defeat the objectives of the music program. After singing hundreds of songs which are very much alike, both students and teachers become satiated by conformity. Instead of being continually challenged by each new piece of music to understand new concepts of beauty, students tend to be led towards a rigid concept which actually excludes much more music than it includes. The result of performing such stereotyped material is to make students like and value popular ballads, folk songs, rock and roll, and other current fads which are based on the same tightly limited concepts of the musical art." (1)

But to improve a situation requires more than dissatisfaction with the status quo. It demands a willingness to deal not only with the unknown but with the inconvenient. In dealing with enlarging the music repertory of both students and teachers, concepts which have prevailed for many years in music classrooms must be changed.

(1) Charles B. Fowler, "The Misrepresentation of Music: a view of elementary and junior high school music materials," Music Educators Journal, Vol. 51, No. 5, April-May 1965, p. 40.

> "Folk music is an important part of our cultural and musical heritage. Learning it does help children to understand their own background as well as the past and present of other races and nationalities. Many folksongs are fun to sing. Folksongs can be used to develop musical understanding. But since most of these claims and several others can be made for good composed music, it does not follow that six, seven, or perhaps more years of the child's singing experience in school should be devoted almost exclusively to folksongs.
>
> "Most elementary music books consist of collections of folksongs augmented with a few songs about rocket ships, Halloween, fire engines, and Valentine's Day, composed especially for these books, are something less than deathless masterpieces. Songs by outstanding composers rarely make up more than ten or fifteen per cent of the contents of these books. The teacher, who must teach from such a book or from no book at all, is thus forced to build the singing program around folksongs." (2)

Music can never be static, either emotionally or technically. "Old" music cannot be approached merely as history. A status quo approach to "standard" repertory indicates the death of a tradition rather than its healthy continuation. For any music to have meaning it must be part of the present day. An understanding of the present is necessary in order to understand and evaluate the past, just as an understanding of the past is needed to understand the present.

In undertaking the task of administering a project to collect and collate music for use in the elementary grades, Juilliard was to be the organization through which educators, scholars, composers, and performers could work. The overriding philosophy was that a teacher is always better equipped with good material than with poor. In music education there is no question that the best materials are examples of great music which form our musical heritage.

This does not mean that all music is appropriate for every situation. But neither does it mean that just because a style of music is unfamiliar it must be ignored, presented as an oddity, or viewed as music which long ago ceased to live. Robert M. Trotter expresses it thus:

> "In presenting great music to our students, we offer them the opportunity to discover whether the magical force of any music attracts them. If they are touched by this force, we can then proceed with some chance of success, knowing that they are building a fund of music that has been experienced. Some of this music will become a touchstone for comparison and entry for exploration. In considering the choice and sequence of compositions for study, let us not forget that the art of our own time is closest to us. Some of the music of the twentieth century is attractive to our youngest students; indeed, far more attractive than much of the music of the past." (3)

(2) John R. Fitch, "Must Folk Music Dominate Elementary School singing?," Music Educators Journal, Vol. 51, No. 3, January 1965, p. 70 and 71.
(3) Robert M. Trotter, "Teaching Musicianship," Music Educators Journal, Vol. 54, No. 2, October 1967, p. 36.

When the Juilliard Repertory Project was first announced, it met with considerable criticism. Due to misunderstanding, it was thought that this Project was planning a curriculum and method of teaching that would be advocated as "the way." On the contrary, Juilliard School of Music believes that there is no exclusive "method" or "system." In the same way as private teaching is successful, music taught in the classroom depends for its success not on the security of a syllabus but on the resourcefulness of the individual teacher, on his imagination, his experience, and his active involvement with music. These living factors do not lend themselves well to systematization. Juilliard has tried to compile a quantity of authentic music that will permit a teacher to do his best.

With the collaboration of music scholars to perform research, of music educators to guide the researchers in their selection of music for elementary school children, and of teachers to evaluate the works in their classrooms, the wish and advice of many has become a reality. The gap that exists between scholars, educators, and composers has always been most regretable because each group has much to offer the other. The Juilliard Repertory Project attempted to bridge this lack of communication.

At the announcement of the Project, Wiley L. Housewright, Chairman of the Music Educators Journal Editorial Board, wrote:

> "The timing of the project could not have been better. Our profession has reached a status which demands the use of cosmopolitan music materials. Our parochial preferences have been good enough to sustain us in the past, but the changes of our times and our own curiosity about musics of other times and other places now lead naturally into collaborations that few segments of the profession were willing to undertake even a generation ago.
>
> "The success of our continuing joint efforts with contemporary composers gives us sufficient reason to believe that a similar one with musicologists may be equally beneficial. We will welcome similar collaboration with music historians, performers, and conductors who see the relevance of their disciplines to music teaching and music learning in the schools. We are delighted with the interest that a government agency has shown in developing the cultural potential of the nation." (4)

And in an article published in 1965, Paul Van Bodegraven, ex-President of the Music Educators National Conference, wrote:

> "The starting point for all curricular activities should be the selection of a wide variety of the most significant musical literature of the past and present. The most intensive kind of research carried on cooperatively by scholars, composers, performers, and educators is necessary in this phase of curriculum construction. This in turn would require a careful coordination of all phases of our music program in the elementary,

(4) Wiley L. Housewright, "Music Repertory for Elementary Grades," Music Educators Journal, Vol. 51, No. 2, November-December 1964, p. 76.

junior high, and senior high schools so as to avoid unnecessary duplication of omissions and to bring about a gradual but persistent use of more sophisticated materials in order to keep pace with maturing growth in understanding and discrimination." (5)

In an article about the Project, Charles B. Fowler explains the current state of elementary school music and expresses many reasons to support the worth of this Project. He summarizes by saying:

> "The musical materials currently in use in most elementary schools generally misrepresent the art of music. It is time that the knowledge and resources of many people were utilized in assembling materials for the elementary music curriculum. The music education field needs the services of experts from all the walks of musical life--the musicologist, the ethnomusicologist, the professional musician, conductors, composers, jazz musicians, and others. Elementary music education, if it is to accomplish its objectives, is in dire need of new, broader based, and higher quality literature." (6)

It is the belief of Juilliard School of Music that knowledge and direct experience are not only valuable in themselves but even more to provide the means of developing sensibility and taste, to lead to the desire for further knowledge, and to make possible the deepening and sharing of experience in art. Appreciation of finer things is innate, and the majority of mankind will respond to this instinctive need if exposed early enough and often enough to the best music of the past and present. The Juilliard Repertory Project has sought to produce and make possible the availability of the best in music.

(5) Paul Van Bodegraven, "Music Education in Transition," Perspectives in Music Education Source Book III (Washington: Music Educators National Conference), p. 35.
(6) Charles B. Fowler, "The Misrepresentation of Music: a view of elementary and junior high school music materials," Music Educators Journal, Vol. 51, No. 5, April-May, 1965, p. 42.

II. OBJECTIVES

The objective of this Project is to make available materials that will excite imagination, expand inquisitiveness, precipitate understanding, delight the participant, and stretch the abilities of both student and teacher. Music can do all these things if it is good music, if it is well chosen for those who use it, and if it is properly presented. The Juilliard Repertory Project deals mainly with the first two suppositions.

To make available an abundance of music that will augment and enrich materials for use in grades kindergarten through six, to give the teacher a wider selection of good music for his use, to expose children to the best music available, and to develop in them a more sensitive musicality and a more discerning taste have been the goals. There are works from every period of music from early monody to the present that are suitable for young children, and it has been the purpose of this Project to find those works through research and to evaluate their adaptability through use in various classrooms.

A collaboration has been sought between music educators, scholars, professional performers, music teachers, and composers for the purpose of improving elementary school music. It has been necessary to acquaint professional musicians and composers with some of the problems facing the elementary school music teacher. Thus the Project has tried to encourage them to direct their abilities toward providing good materials and performance leadership to fill the void that now exists between the music professions.

Research has been conducted in music of Pre-Renaissance, Renaissance, Baroque, Classic, Romantic, and Folk Literature, and many works, both vocal and instrumental, have been found suitable for elementary schools. Use of these materials by students will broaden their understanding and appreciation of truly good music. To believe that young students cannot grasp or recognize the qualities of great music is wrong. Many of the works of Haydn, Beethoven, Schubert, Lassus, Brahms, Praetorius, Gretchaninov, and folksongs of Finland, Japan, and others that were introduced to students through this Project have been asked for again and again and included on "spring programs" at the students' request.

With the exception of one or two pieces, the contemporary works have been composed especially for this Project. This part of the Project has been very successful and encouraging, for many of the pieces were enthusiastically received by students. Introducing them to the sounds of modern music and to meters that change every few measures in many cases has been accepted by students more readily than by teachers.

The task of research and selection from the vast archives of music was delegated to men who know the repertory and are acknowledged specialists in their fields. It was imperative to have research accomplished by a musician who is an authority on the music of a particular period; it was essential that the research be thorough and that it reflect unquestioned musical taste and judgement.

The task of evaluating the works submitted by the researchers for their acceptability and usefulness in elementary schools was assigned to teachers and students. For evaluation it was necessary to test each piece in a classroom. Thus, the music teacher and the student furnished the information that will guide in the ultimate evaluation of the Juilliard Repertory Project materials.

The Juilliard Repertory Project has not involved itself in the areas of methodology or curriculum evaluation. The use of the materials developed under this Project has been solely in the hands of teachers and supervisors in the schools. The decisions on how to teach the music, in which grades each piece should be used, what its value to a class should be, and the entire matter of presentation were left completely to the elementary school music teacher.

The task of this Project has been clearly defined: to find materials, in the form of good music in its originally composed state, suitable for elementary grades; the purpose: to enrich existing materials and provide works of greater variety, both in historical era and musical scope.

III. PROCEDURES

A. RESEARCH

The Juilliard Repertory Project was designed to research, collect, collate, and test a great quantity of music from all periods and styles to augment and enrich elementary school music repertory. The procedures established for this research divided the music repertory into seven categories:

1. Early Monody up to the Renaissance (100 A.D. - 1400)
2. Renaissance (1400 - 1600)
3. Baroque (1600 - 1750)
4. Classic (1750 - 1800)
5. Romantic and Post Romantic (1800 - 1910)
6. Contemporary
7. International Folk Music from all Periods

A consultant and assistants were named to carry out the research of each period, the consultant a recognized authority in his field. Each was to submit to a panel of music educators all the music from his era which he considered suitable for young children.

After work began there were a few changes from the original plan. Research in the field of contemporary music indicated that there was very little existing music suitable for elementary school children; what was available, already had wide distribution. Therefore, the Project chose to invite numerous composers to write works especially for use in elementary schools. The plan was to introduce contemporary composers to the prospect of composing music for children and to acquaint them with the problems facing the school music teacher. It was felt this would be the best way to augment the number of contemporary works for children--an area desparately lacking good material.

There was also a change in the field of Folk Music. Since this area encompassed such a vast quantity of material and works of such varied nature, Nicholas England and Theodore Grame worked out an arrangement by countries. Each then worked almost independently of the other and thereby covered the folk literature of many more countries.

As music was selected by the researchers it was submitted to a panel of music educators each of whom gave his comments and recommendations concerning each work. The music was judged on whether it should be tested in the classroom. If a piece was unanimously approved by the panel as suitable for children, it was prepared for testing. However, if a piece was judged unanimously unsuitable for classroom use, it was rejected and proceeded no further. When the panel was not unanimous in its recommendation, with

rare exceptions, the work was given the benefit of the doubt and prepared for testing.

The trial of each piece of music in a classroom situation was a unique feature of this Project. The validity of these evaluations depended on the experience and knowledge of teachers who used these materials in a classroom. Therefore, unless a unanimous opinion indicated that testing would be a waste of time, the Project's commitment was to test each piece.

A stipulation prescribed in the proposal of the Juilliard Repertory Project was that all music was to be presented in its authentic form. This meant that no arrangements or simplifications were to be made of any work, and editor's marks were to be minimal. This did not preclude transposing a song if it seemed advisable, suggesting an orchestration for a Baroque work, or giving performance suggestions when the style might be unfamiliar to the teacher. All songs, with the exception of a few folk songs, were given a singable English translation, and those folk songs which were not, were provided with a literal translation of the text.

Other than advising on the suitability of works, the music educators' comments centered on matters of vocal range, subject matter of texts, difficulty of instrumental parts, and advising when music already had previously had wide distribution. Their guidance and experience in the field of public school music was invaluable to researchers and administrators previously unfamiliar with the profession.

Reconstruction of works was often necessary in music predating the Classical period. These problems and the solutions employed will be explained in sections dealing with each period.

Copying and preparation of music for printing was accomplished by a commercial firm. Music was then printed for the testing sites at Juilliard. Since children and adults are accostumed to using engraved music, it was essential that music presented through this Project be comparable in appearance to music already familiar to students.

RESEARCH OF PRE-RENAISSANCE MUSIC

In selecting medieval material for the Project, considerable attention was given to providing a representative sampling, covering both the secular and the sacred, both vocal and instrumental music, a large number of countries, and several centuries.

Much thought was given to the nature of the text as well as to the degree of difficulty of the music. At least at the beginning, all of those preparing editions for the Project were urged not to alter the content of the texts. This meant that, with regard to secular texts, nothing was considered usable that dealt with erotic subjects, death, or drinking. Preference was given to texts dealing with the seasons, nature, historical events, courtly and pastoral scenes, etc.

With regard to sacred texts, highly sectarian subject matter was omitted. To illustrate: the process of selecting the plainsong hymns began, not with the music, but by going through Matthew Britt's Hymns of the Breviary and Missal and selecting at least individual stanzas that, so far as content was concerned, would presumably be acceptable to anybody but an atheist. (One small group of hymns was eventually included that has specifically Christian texts, but these are interdenominational within Christianity itself. For example, no Marian texts were chosen.) Once this was done, the music was examined--in those instances in which it was not already known to the researcher--with regard to attractiveness and degree of difficulty. (Advice on grade of difficulty of pieces in all categories--for instance, with regard to range--was given by the educator-participants in the Project.) From the outset it was decided to limit plainsong examples to the hymn repertory, since pieces belonging to it are notably less melismatic than are, for example, graduals or offertories. Moreover, since the texts are metrical, whereas those of almost all the other sections of the chant repertory are in prose, the rhythm of the music is more regular than it is in pieces in most other such sections. In addition, the metrical texts are organized into stanzas, all sung to the same melody.

2. Creator of the Stars of Night

(Conditor alme siderum)

(Mode IV)

Text anonymous; 9th century
English Version adapted from J.M. Neale by GR
Melody traceable to 13th century

Transcribed into Modern Notation
by Gustave Reese

Moderato

1. Cre - a - tor of the stars of night, Thy peo - ple's ev - er - last - ing light,
2. At Thy great name, ma - jes - tic now, All knees must bend, all hearts must bow;
1. *Con - di - tor al - me si - de - rum, Ae - ter - na lux cre - den - ti - um,*
2. *Cu - jus for - ti po - ten - ti - ae Ge - nu cur - van - tur o - mni - a,*

O Christ, Re - deem - er, save us all, And hear Thy ser - vants when they call.
The things in heav - en Thee shall own, And things on earth, O Lord a - lone.
Chri - ste Re - dem - ptor o - mni - um, Ex - au - di pre - ces sup - pli - cum.
Cae - le - sti - a, ter - re - stri - a, Nu - tu fa - ten - tur sub - di - ta.

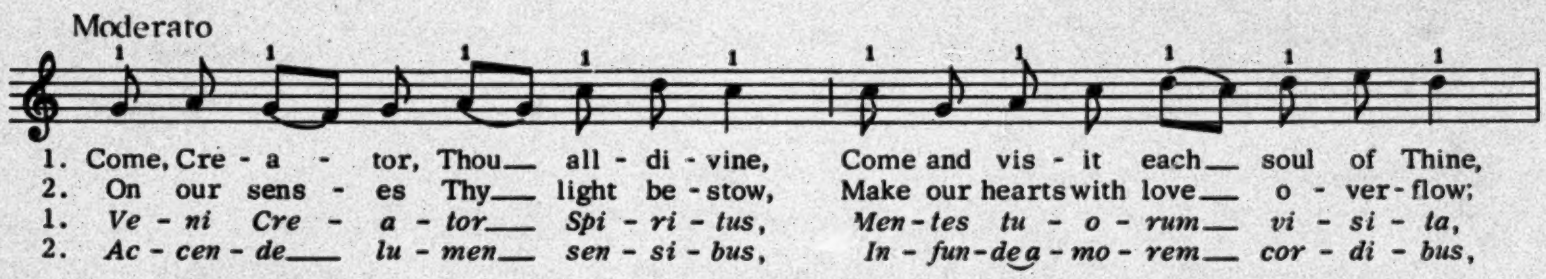
3. Come, Creator, Thou All-Divine

(Veni Creator Spiritus)

(Mode VIII)

Text anonymous; 10th century
English Version revised from James A.D. Aylward by GR
Melody traceable to 13th century

Transcribed into Modern Notation
by Gustave Reese


Moderato
1. Come, Cre - a - tor, Thou__ all - di - vine, Come and vis - it each__ soul of Thine,
2. On our sens - es Thy__ light be - stow, Make our hearts with love__ o - ver - flow;
1. Ve - ni Cre - a - tor__ Spi - ri - tus, Men - tes tu - o - rum__ vi - si - ta,
2. Ac - cen - de__ lu - men__ sen - si - bus, In - fun - de a - mo - rem__ cor - di - bus,

The music of the plainchant melodies was taken from the standard chant books, but all rhythmic signs, used by the monks of Solesmes in their interpretations and copyrighted by Desclée, were eliminated. Moreover, the melodies were transcribed from Gregorian into modern notation, and a system of indicating the rhythm, that is not found in other publications, that is both simple and clear was adopted.

The secular pieces gave rise to a number of special problems besides those already given. Words in the original languages were to be presented along with English texts. However, where the language was French or German, i.e., a language commonly taught in the schools, it was obvious that the foreign-language teachers would object, probably with good reason, that their pupils were being confused by twelfth and thirteenth century forms that differ from the modern ones being taught. For this reason, the French and German texts were modernized, where this seemed desirable, with the help of scholars possessing the necessary philogical knowledge. Since it was rarely possible simply to substitute one word for another, these revisions occasionally involved rewriting whole lines. But the subject matter was not changed--at least, not as long as faithfulness to the originals in this respect was insisted upon by Juilliard.

No question of modernization arose in connection with texts in languages not taught in the schools, e.g., Provençal and Galician-Portuguese. (Although keys to the pronunciation of these languages have been provided, it is suspected that the original languages will practically always be discarded in favor of English translations.) Obviously no such problem arose in connection with Latin texts.

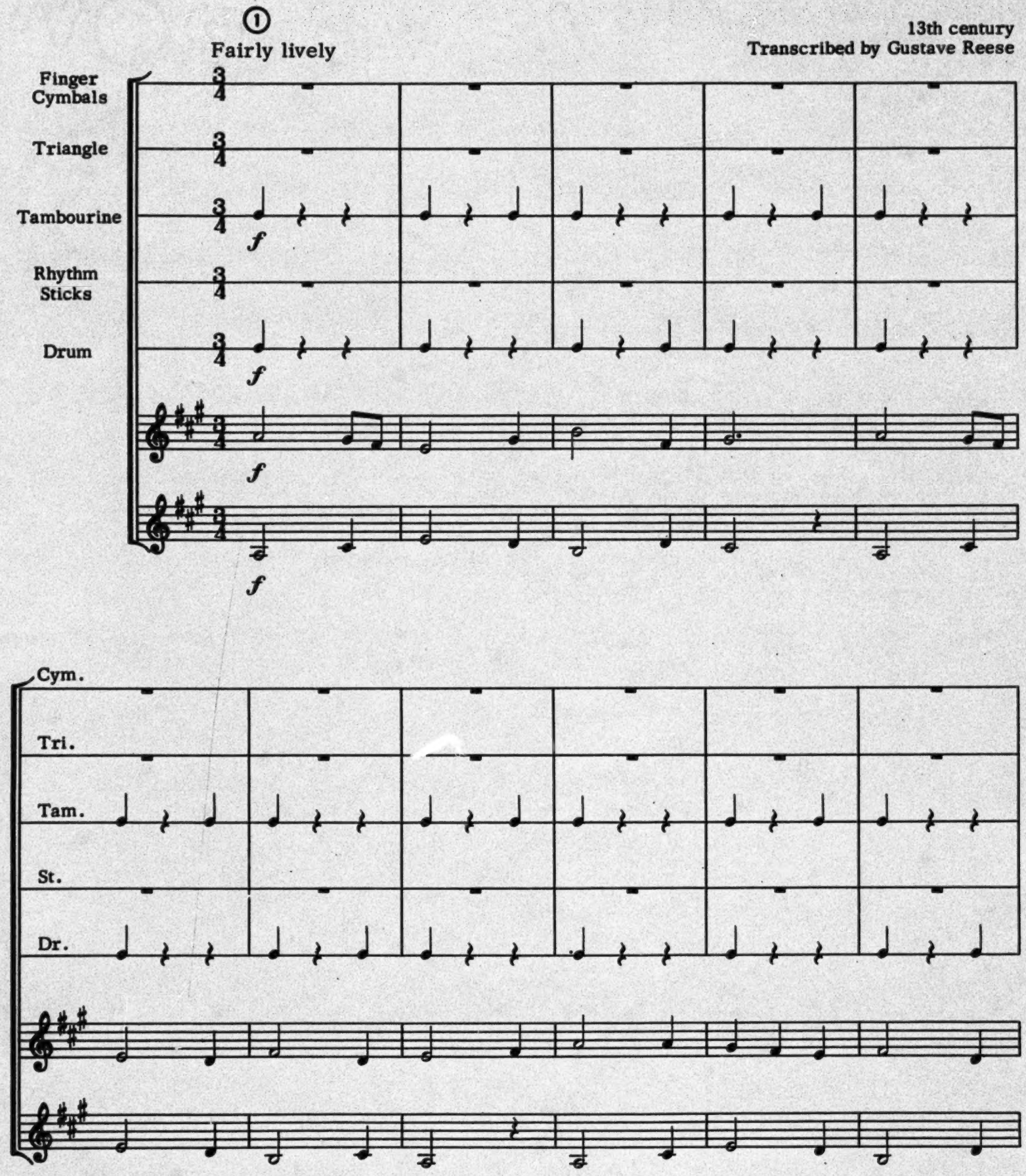
In selecting or preparing the English versions, a conscientious attempt was made to provide material that would be within the comprehension of children, would be easy to sing, and possessed some literary polish. (A particular effort was made to avoid the clichés of literary hack work.)

The music that has been edited includes a few instrumental dances of the thirteenth and fourteenth centuries. Most of these come down to us

as monophonic melodies only. However, literary and pictorial evidence indicates that the dances were performed not only by melody instruments but with the participation of percussion. For this reason, percussion parts have been added in the course of editing, the result having something of the character of rhythm-band pieces. The purpose was not to arrange the old music, and thereby deprive it of authenticity, but rather to reconstruct it in a form believed to resemble that in which it was actually performed when new.

1. Saltarello

2. Stantipes


①
Fairly lively
13th century
Transcribed by Gustave Reese
Finger Cymbals
Triangle
Tambourine
Rhythm Sticks
Drum
Cym.
Tri.
Tam.
St.
Dr.

While it is true that many of the pieces that were prepared were taken originally from modern editions already in existence, it was a matter of principle to make the editions for the Project by consulting facsimiles or microfilms of original sources. Thus the facsimiles of the Chansonnier Cangé, the Chansonnier de l'Arsenal, the Chansonnier de St. -Germain-des-Prés, the Manuscrit du Roi, the Jenaer Liederhandschrift, and Ms. Harley 978 at the British Museum, as well as a microfilm of Ms. B 489 at Corpus Christi College, Oxford, were among the sources consulted in reproduction. The result is that a number of the rhythmical interpretations of secular monophonic pieces of the Middle Ages (which almost always reach us in a notation that does not clearly indicate the rhythm) are different from those already published.

RESEARCH OF RENAISSANCE MUSIC

The policy that governed the selection and editing of the pieces belonging to the Renaissance portion of the Juilliard Repertory Project was derived from the two basic objectives of the Project: that the material selected be of genuine musical interest and that it be presented in such a way as to preserve its original or intended form and manner of performance.

A. Selection

First priority was given to musical quality. So that no piece was considered that could not stand on musical merit alone, certain technical factors--range, tessitura, level of difficulty--immediately imposed severe restrictions upon the choice of materials, as did the need to find suitable texts. The final choice was also, in part, determined by the desire to achieve variety and to represent as broad a spectrum of Renaissance music as was feasible, within the above limitations.

From the outset it was decided to provide the educational consultants with a generous selection of pieces, so that they could have some margin of choice, even within individual categories.

The search began by systematically going through those scholarly editions which contained the most promising materials, as specified in the original projection. The yield from this initial canvass was disappointing. A search through unpublished material, especially sixteenth century bicinia and tricinia collections available on microfilm, proved more rewarding. These latter collections provided a generous supply of two- and three-part polyphonic music texted in German, Latin, and French. The problem remained to find pieces more suitable for the lowest grades and, in general, to bring greater variety to the collection. It became necessary to extend the search to scholarly articles in periodicals, where transcriptions of pieces from the more obscure sources can often be found. A number of practical editions of Renaissance music were also scanned for suitable pieces. An attempt was then made to trace their original sources.

Approximately ninety per cent of the music examined was immediately disqualified on grounds of range. Renaissance composers did not generally address their music to children's choruses. The bicinia collections, which contained a high percentage of usable material, provided the exception. These collections were usually brought together for the express purpose of training choir boys. The problem of range forced us to set the outer limits at an octave and a perfect fifth (sometimes, even a minor sixth) in two-part pieces, extending this to two octaves, on occasion, in three- and four-part works.

The most controversial problem centered about the matter of texts. The choice of sacred texts in the Renaissance rested squarely on a Medieval tradition which combined doctrinaire Catholicism with a passionate asceticism. Renaissance secular poetry, dividing its attention between highly stylized conceits of love and outright ribaldry, hardly offers a compatable alternative for the present generation of grade school children.

A tendency towards moderation in texts--those which were least specific in language, and least forced in their use of language--was attempted. In the translations themselves, however, the tone of the original text was maintained. If the collection is to provide a valid educational experience, both text and music should try to convey the quality of the original. To avoid the whole issue of translation, texts could be sung in the original language. Further, it was thought not desirable to limit the choice to only those texts which were "safe" beyond any shadow of doubt (texts which tend to be uniformly dull), nor to water down the translations in order to achieve the same purpose.

A few German and French texts had to be modernized, but such changes were minimal. A greater problem presented itself in the case of Spanish music. The early Castilian dialect proved difficult to work with and would have required considerable modernization. Since only two or three pieces were available that met the requirements of range, musicality, and appropriateness of text, regrettably plans were abandoned for a Spanish group.

B. Editorial Policy

Mr. Greenberg believed that the editor should be conspicuous for his absence on the printed page. He wished to present the pieces in a straightforward manner leaving room for flexibility in the actual performance of same. This was in keeping with the Renaissance ideal, for original sources seldom indicate specific scoring or give any clue as to how a piece should be performed. Rather, it was assumed that the music would be adapted to fit the situation at hand and that instruments and voices would be added from whatever forces were available. This point of view was expressed in a general introduction, which was accompanied by a musical example showing several possible solutions for adding a percussion part to a vocal piece. Also included was an example of how one might divide a piece for responsorial or antiphonal performance. In addition, style in Renaissance music was discussed from the point of view of performance. Later in the Project, it was advisable to modify policy to the extent that more specific suggestions regarding performance of individual pieces were included. Also sample percussion parts were written out when such additions seemed appropriate.

An early scheme which would have provided a phonetic underlay of the foreign text was soon laid aside as impractical. However, in order to encourage use of original texts, foreign underlay was placed above the English translation in the music. Also, it was considered less confusing to the eye to print all the lines of foreign underlay together, one beneath the other, rather than to intersperse the English equivalent between each stanza.

RESEARCH OF BAROQUE MUSIC

The matter of preparing a piece of Baroque music for the modern music student is often an involved undertaking. It is not simply a matter of reproducing the original notation, changing the clefs, or printing a direction that the music may be played by whomsoever is available. We are living many years away from the Baroque, and, as might be expected, musical conventions have changed. It is doubtful that any musical notation could ever be so precise as to convey a complete picture of a style to persons of another time and place. Baroque notation was exceedingly and often deliberately inexact, and it would be the greatest possible misrepresentation of the music to present it as it appears in notation. It was part of the performer's art to know how to embellish melodies tastefully--and to recognize when and if this should be done. The Baroque musician (just as, to some extent, the musician of any other epoque) exercised his freedom of interpretation within unwritten conventions that were taken for granted by everyone. The more obvious traditions appear, the less important does it seem to record them on paper.

Thus, it may be seen that the editing of a Baroque work is in truth a matter of reconstruction. From a welter of information in the manuals of the time, the editor must decide what instruments were obligatory (whether mentioned or not), what instruments might have played if they were available, whether melodic interpolations were expected, what ornaments or rhythmic alterations were implied by the context, what tempo and dynamic indications would be suitable, and whether ornament symbols and time values have retained their meanings to the present day. All this is further complicated, because conventions often differed very much from one generation to the next and from one locality to the next.

One general attitude (that dealing with instrumentation) was found most convenient for educational purposes. Composers often intended their works to be played by a variety of vocal and instrumental combinations, according to who was good--and who was around; they did not in the least object to arranging their pieces for completely differing instrumental groupings and often included instructions of the matter. Teachers will appreciate the practical attitude of Georg Muffat who writes in the foreward to his first collection of concertos (1701):

> "1. Should you be short of string players, or wish to try over these concertos with only a few, you may form a perfect little trio at all times necessary, from the following voices: Violino primo concertino, Violino secundo concertino, and Basso continuo e Violoncino concertino.
>
> 2. With four string players you may make music by adding to the three principal voices just mentioned the Viola prima, with five by adding to these the Viola secunda.
>
> 3. Should still more players be available, add to all the parts aforesaid the three remaining ones, namely the Violino primo, Violino secundo, and Violone or Basso continuo of the concerto grosso..., assigning to each of these, as reason and the number of available musicians may dictate, either one, two, or three players. In this case, to make the harmony of the bass the more majestic, a large double bass will prove most serviceable.

4. But insofar as you may have a still greater number of musicians at your disposal, you may assign additional players, not only to the first and second parts of the great choir (concerto grosso), but also to the two inner viola parts and to the bass, further ornamenting this last with the accompaniment of harpsichords, theorbos, harps, and similar instruments....

5. Should there be among your musicians some who can play and modulate the French oboe or shawm agreeably, you may with the best effect use two of these instead of the two violins, and a good bassoon player instead of the French bass to form the concertino or little trio...." (1)

The choice between violins and oboes is entirely characteristic; throughout the Baroque there are many examples of pieces that may be played, according to the direction of the composer himself, by instruments of contrasting tone qualities. This is not so much an indication of indifference to timbre, as has often been thought; it is an example of the freedom granted to the Baroque interpreter to make one performance of a work very much unlike another. The early seventeenth-century composer, Praetorius, suggests that a madrigal might be performed first with voices, then with instruments, and finally with the entire group. (2) Here is a deliberate use of timbre for variation, although the choice is left up to the performer.

In the early Baroque, composers often eschewed giving any indications for instrumentation at all--simply designating the parts as suitable for treble, alto, or bass instruments. Advantage has been taken of this body of early material by including a number of instrumental dances of Praetorius, Melchior Franck, Valentin Hausmann, and others. The scores retain the purposely ambiguous labels, treble 1, treble 2, alto, bass, while separate parts are individually designed for a variety of instruments. These pieces have been enthusiastically received by teachers, for, as one of them put it, "The cross scoring is very good for groups of varied instrumentation!" Following is the beginning of an Intrada by Melchior Franck which received almost unanimous acclaim and was termed by one of the test teachers: "...a great addition to orchestra literature at this level!"

(1) Translation in Oliver Strunk, Source Readings in Music History (New York: 1950), p. 450.
(2) Quoted in T. Dart, The Interpretation of Music (London: 1954), p. 107.

Intrada a6

Edited by Pandora Hopkins
Claude Palisca, Consultant

Melchior Franck

Maestoso

Treble I (Fl., Ob., Cl., Vn.)
Treble II (Fl., Ob., Cl., Vn.)
Treble III (Vn., Tpt.)
Treble IV (Eb Sax., Tpt.)
Alto (Hn., Va.)
Bass (Bn., Tbn., Vc., Ch.)
Percussion
Piano

f (2nd time *p*)

5

simile

10

ff

Tempo, dynamics, ornamentation suggestions, bowing, and realization of figured bass are editorial.

Some of these pieces are technically within the reach of most elementary students. A gavotte by Francisque Caroubel (printed by Praetorius in 1612) was described as "a remarkably simple and fine small composition. Easy for beginners, yet dignified and of good quality." The example gives half of the entire piece:

Gavotte

Edited by Pandora Hopkins
Claude Palisca, Consultant

Francisque Caroubel

A fruitful source for our purposes was the body of music intended for amateur music-making. Such top-ranking names as Geminiani and Handel may be found in publications like the six-volume anthology: The British Miscellany or The Delightful Grove. Being a Collection of Celebrated English and Scotch Songs By the best Masters. Set for the Violin, German Flute, and Harpsichord (1734-6). It was another convenient feature of the Baroque that today's divisions between amateur and professional, between popular and art, were not clearly drawn. The directions on the title page should not be taken too literally but rather as an indication of some suitable instruments that might be utilized in playing the given two parts.

In a piece by a Mr. Carey, A Pastoral, the editor chose what seemed the most characteristic (and most practical) version from the instruments listed on the title page of the anthology. Indeed, the continuo instruments being obligatory, there was very little choice; only flute and violin parts needed to be untangled from one another. Thus, the edition may be compared to the original version.

A Pastoral by Mr. Carey

Leave leave your folded Flocks in Peace to sleep.

Leave leave your folded

Flocks in Peace to sleep. All Night upon the Green your Revels keep

Pia.

All Night upon the Green your Revels keep

While on the verdant Plain we sport & play well never

A Pastoral

Edited by Pandora Hopkins
Claude Palisca, Consultant

Mr. Carey

Tempo, dynamics, ornamentation suggestions, bowing, and realization of figured bass are editorial.

10

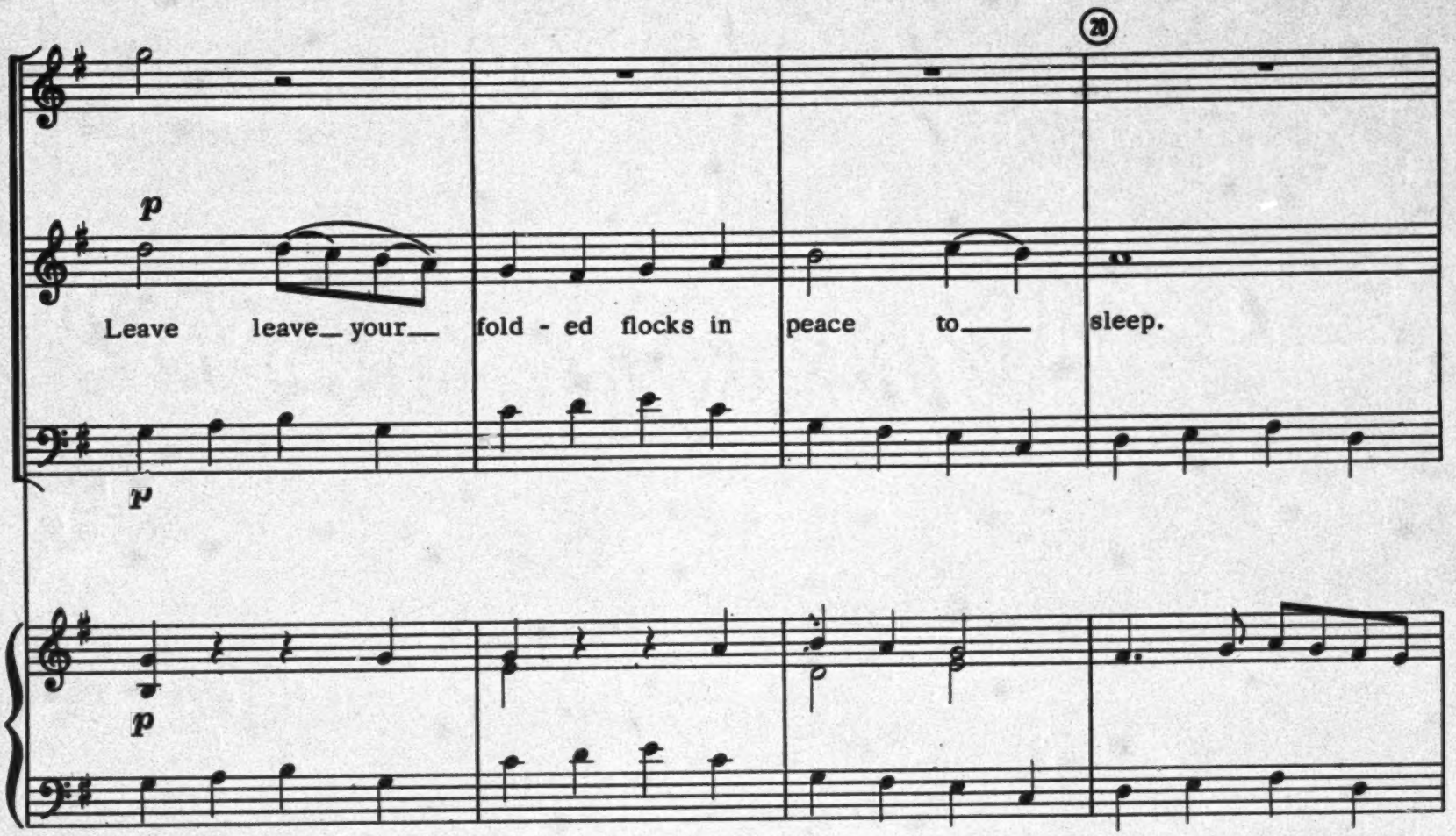
mf

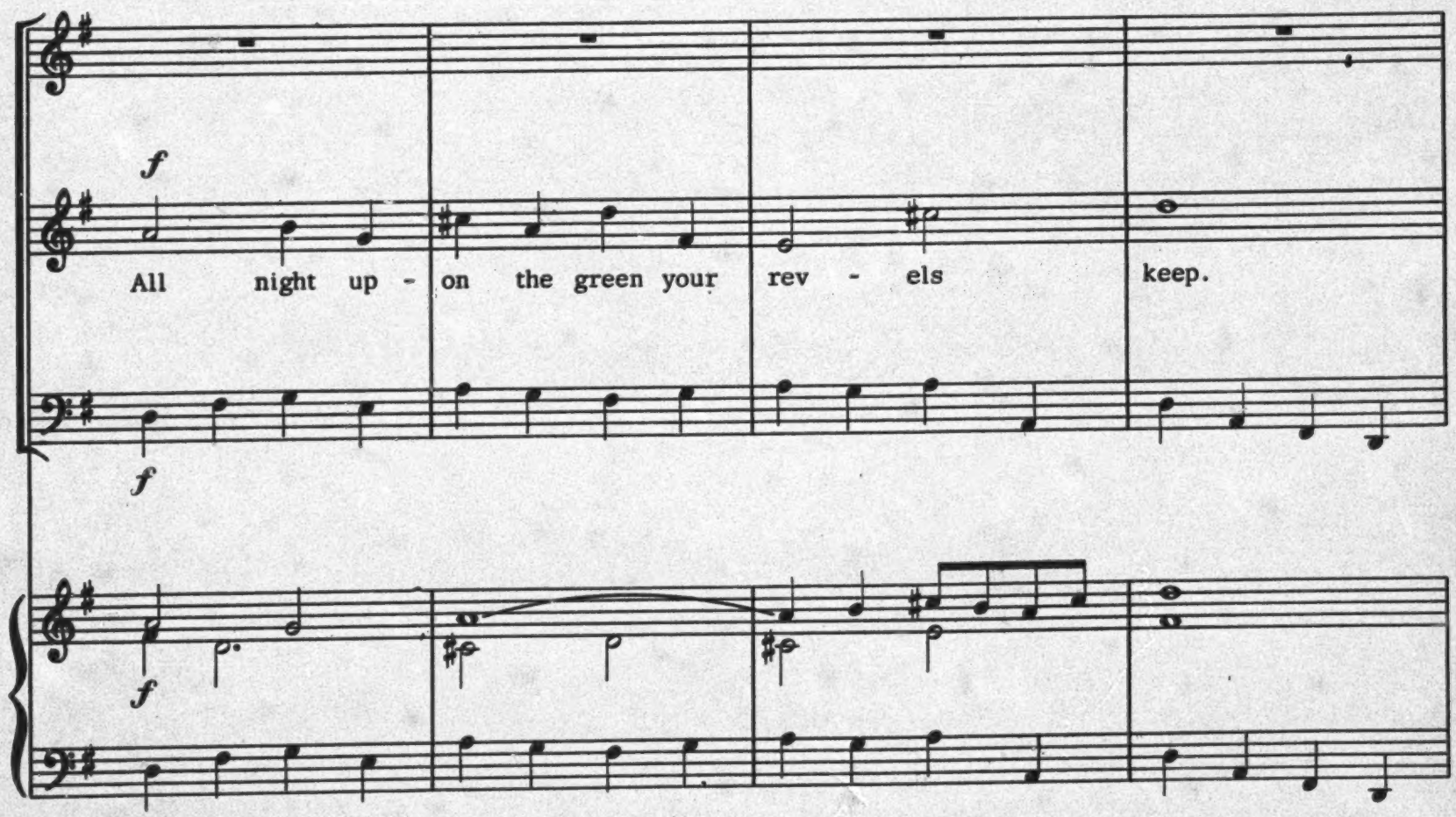
Leave, leave your fold - ed flocks in peace to sleep.

15

1) *tr*

2) *tr*


28
p
Leave leave your fold - ed flocks in peace to sleep.
p
p


f
All night up - on the green your rev - els keep.
f
f

25

*p*V

All night up - on the green your rev - els keep.

p

p

p

p

p

30

3) *tr*

V

p

p

*p is in original.

3)

What exactly does reconstruction mean? The original Baroque notation was an outline--a guide--that was informative enough to tell the performer what was absolutely necessary for him to know. He was given certain liberties of interpretation which were, however, circumscribed by unwritten convention. In translating this guide into a notation that will be understandable today, one of various possible performances must be recaptured. For in the Baroque, there was no such thing as one standard performance. Today's trends are to think in terms of standardization (records, electronic music). Composers have striven to make notation more and more exact, until recently. It is difficult to comprehend the extent to which liberties were granted to the performer and even more difficult to understand the limitations.

The optional instrumentation of much Baroque music presents not only a practicable, but an ideal situation for the classroom. In preparing the music, it was important to convey some of the freedom of interpretation that was characteristic of the period. Thus, it is the conclusion that more than mere notation must be presented to the students.

Background preparation is needed with most Baroque vocal texts. Otherwise, school children are likely to find the old-fashioned language and the ornate imagery of shepherds and shepherdesses either amusing or incomprehensible.

In connection with vocal texts, there are three separate and distinct problems--the first has been mentioned. The second problem will be apparent to everyone; it concerns translation of foreign texts. The words are very much part of the musical sound of the song and can, therefore, never be adequately replaced by an English version. The original text and a translation have been provided for each song with the hope that it may be possible to teach some of the songs in the original tongue. It was thought wise not to provide only a literal translation; for if there is to be one at all, it should attempt to capture some of the spirit and flavor of the original.

The third and last problem in vocal texts concerns the many taboos that must be imposed on subject matter for children. Songs that are too gloomy, songs that mention physical ailments, songs that are sexually suggestive (a category that includes most love songs), songs that mention alcohol or tobacco must be ruled out. A Bach text that could not even be considered for testing because of subject matter may be translated (literally) as follows: "As often as I stuff my pipe with good tobacco for pleasure and to pass the time, a mournful picture seizes me and reveals the lesson that I could look the same." After songs have undergone this sifting process, the residue must principally contain antiseptic texts with a minimum of emotional pull.

Not all features of Baroque music are difficult to understand today. Teachers especially liked such characteristic elements as canon, echo effects, and solo-tutti alternations. Some of the difficulties of early Baroque music (rhythmic intricacy, ambivalent tonality) will not seem so foreign as students learn more about contemporary music.

The researchers do not recommend that the school child be burdened with a body of music pedantically drawn from every chronological

period simply to fulfill an urge for historical neatness. They feel, however, that the American child has been tragically losing his musical heritage--largely as a result of the antiseptic music he hears on television and Muzak or finds in his hymnals, school song books, or piano methods. If teachers feel that these sources are inadequate molders of public taste, then they must be willing to teach more than what today is readily acceptable in the schools.

RESEARCH OF CLASSICAL MUSIC

Much of the music of the Classical period has been gathered into "collected editions," especially the works of major composers. Most of these secondary sources are available and merely required the researcher to choose those works which seemed suitable for children. This technique was the one principally followed for the work of this era. However, it should be pointed out that although the works of major composers are readily accessible, it was required that the researchers be thoroughly familiar with the music and composers of the Classical period in order to effect a complete search of the literature.

Many of the instrumental pieces were of a short enough duration to make their adaptability feasible for school use. The orchestra is simple compared to music of romantic composers and thus enhances its usefulness for beginning ensembles. Also, there was much of the literature written for small groups, duets, trios, which could be adapted to various instruments. Minuets also seemed ideal for beginning string groups as well as for small orchestras.

Many texts of classical songs dealt often with animals, the seasons of the year, and general feeling, such as I'm Pleased With Life by Haydn, which made them attractive for elementary school use. The original language was given with a singable translation with the hope that many teachers would attempt its use.

Works selected for the Project represent compositions by Karl Stamitz, Mozart, Haydn, and Karl Zelter.

RESEARCH OF ROMANTIC MUSIC

The greatest composers of the Romantic period have had their music amply published within their lifetimes and compiled posthumously in "collected editions." Although these complete editions are no longer available, in many cases, they must be regarded as the most accessible secondary sources for the music of these major composers: Beethoven, Schubert, Berlioz, Chopin, Schumann, Mendelssohn, Liszt, Tchaikovsky, and Brahms, among others. For research purposes, first editions and facsimiles or even original manuscripts may be consulted at a few libraries. The music of composers not so well represented may be discovered by consulting complete lists of their works, as given in Music im Geschichte und Gegenwart, Grove's Dictionary, or other publications such as the various thematic indexes, and then locate each work individually. Very often small collections have been made of these composers' works and such items as Wolf songs can be found in a series published by a single company. Some composers are available only in isolated collections, where collections have been made at all, and must be located with the aid of the M. G. G. bibliographies, publishers' catalogues, library collection lists, card catalogues, music histories, record encyclopedias, etc.

In this Project use was made of the Columbia University Music Library, whose holdings include collected editions, rare early editions, and manuscript copies. Other libraries consulted include the Library of Congress, The New York Public Library, the Isham Memorial Library at Harvard University and various private collections.

The search first began by inspecting the complete works of all major composers, then titles of pieces by other composers, and finally, various volumes of romantic music in library collections. The following criteria was a guide for the selection of works.

1. The fine quality and good taste of the music and its attractiveness for children.

2. The singability, playability, and comprehensibility of the music for children which would in no way underestimate their intelligence, talent, and common sense.

3. The good taste and propriety of the text and its subject matter and its ability to be grasped by children.

4. The lack of availability of the music to American teachers.

5. The authenticity of the music as it would appear in this collection, unsimplified, and unchanged except for errors and out-dated calligraphy.

Good taste and fine quality in music is difficult to define. The melodies had to have some strength of character, and the piece as a whole had to have some special attractiveness of harmony, rhythm, texture, etc. It was necessary to steer clear of triteness, pretentiousness, and sentimentality, all of which are characteristics of Romantic music at its worst. Even the greatest Romantic composers erred occasionally in this direction, and the danger is that some of their better pieces, misunderstood, can be

interpreted in this way.

Finding nineteenth-century music easy enough for children to play or sing is itself a problem. The world of opera, for example, which could be attractive to children, had to be rejected, on the whole (after extensive examination), not because of the subject matter so much as because of the great difficulty of the vocal and instrumental parts, including piano reductions. Since the policy was to choose authentic pieces, most operatic pieces would have, therefore, required too much rearranging.

The instrumental (piano, chamber, and orchestra) literature of this "era of virtuosi" was also of extraordinary difficulty, and consequently, at the kindergarten through six grade level, it probably will be found more practical to use instrumental pieces from other eras. The richest fields for our purpose were first, that bulk of music which composers wrote especially for children, and second, the endless song repertory.

Because love is so basic a subject in Romantic songs, many of the greatest songs could not be accepted for this Project, since children are not too responsive to "that mushy stuff," as one child put it. But Romantic composers occasionally did turn their attention to other subjects and in fact turned out many great songs which were not primarily about love. The translations presented a great problem. It is not easy to translate many texts into sensible English and maintain taste, fine prosody and singability. Where it was practicable, the original text was included.

The preponderance of German and Russian pieces in this collection speaks for itself: there must have been some reason that the Italians, French, English, and Americans, not to speak of others, did not write songs with the same interest in children, or the same elegant simplicity.

In the quest to be authentic, no alteration could be made that would impair the composer's message. It is important to point out that this collection presents pieces as the composer wrote them. That the composer chose the simplest, most beautiful way of saying something, and that the spirit of his message should be conveyed to children by means of an untampered text, was the philosophy of this research.

RESEARCH OF FOLK MUSIC

Music from about forty countries and linguistic areas was included in the Folk Music portion of the Juilliard Repertory Project; this material, though it represents a good sample of the musical practices of the peoples of the globe, nevertheless includes but a small number of the countries of the world, to say nothing of tribal areas. An attempt was made to include the music of a number of localities that had never before been represented in the corpus of material that was available to American students. The consultants' decisions regarding the areas to be chosen depended on three factors; the first was the availability of material; second was the "musical" factor; and third was a "social" factor.

We must be cognizant of the amazing speed with which foreign musics have in recent years become popular in the United States. No week passes without the appearance in major concert halls and on university campuses of musicians and dancers from India, Japan, Africa, and the Balkans. We can but assume that this trend will continue, and that an acquaintance with these musics--and with musics still unrepresented--will become as essential to the future concert-goer and record-buyer as a knowledge of Baroque music.

It has long been thought by educators and musicians that the study of folk music was an excellent basis for the training of beginning students of music, and many successful instrumental methods were based on this premise. It was thought that these materials, allegedly simple, could provide the novice with an understanding of the nature of clear construction and simple beauty. This opinion, however correct it might have been, was based on the examination of material from Europe, material moreover, that was highly edited and always wrenched from its original medium. Our present-day situation is quite different, however, for in dealing with the music of Africa, Asia, and indigenous America, it was discovered that the very simplest material, authentically presented, contains difficulties that are very great indeed for our students.

Actually, the scope of this section of the Project is wider than the term "folk music" would allow. In theory, at least, it embraces the following:

1. All of the world's musics--folk or classical, ingenuous or sophisticated--except that of the European classical tradition and its extensions into countries outside the confines of Europe.

2. The folk music that has thrived within the sphere of European classical music tradition.

It was decided that the research would be conducted primarily among the printed and manuscript collections of various musics of the world, relegating the unwieldy procedure of transcribing from sound recordings or living musician informants to a subsidiary role in the work.

During the first months of research, however, it became forcefully evident that much of the printed or manuscript material yielded little or nothing that could be transformed into meaningful music experience for the elementary school children for whom ultimately the first stage of the Juilliard Repertory Project has been done. Matters of non-European tone systems

with their concomitant tuning systems, complex styles of vocal production, and often elaborate instrumental techniques could not be accomodated to use within the classrooms of the United States without some highly complex process that would have to include special teacher training and recorded illustrations, among other things.

But since there was literally a whole world of music available, it was necessary at first to make certain limiting decisions; two fundamental ones were made at the outset to enable a control on the volume of music:

1. To attempt insofar as possible to include only material that might be sung by children themselves in the original culture. Thus, all other things being equal, children's songs were considered to be ideal, though the surprising world-wide similarity of such songs made it difficult to include a large number of them in the interests of avoiding boredom.

2. To attempt as broad a geographical coverage as possible, with emphasis on those areas that are inadequately represented in other publications.

In practice the desiderata were difficult to abide by, mainly because many world areas were almost completely without representation in the musical literature that was at our disposal.

EUROPE

Europe, not surprisingly, was the continent that had the greatest representation in our approved samples, and music from the following countries or linguistic areas was turned into editions, though not all of these areas were represented in the final testing sample:

Basques	France	Scotland
Belgium	Holland	Soviet Union
Bulgaria	Iceland	Spain
Corsica	Ireland	Slovakia
England	Italy	Sweden
Faeroe Islands	Lithuania	Ukraine
Finland	Norway	Yiddish

The reason for choosing these countries was a mixture of pragmatism and idealism. As far as pragmatism is concerned, the first consideration was the possibility of obtaining any usable material; moreover, translation was one of the pervasive problems. For many of the areas listed above, the services of a native informant to give advice on transliteration, translation, and style of performance was available. These areas included:

Denmark	Norway	Ukraine
Ireland	Scotland	
Holland	Sweden	

In other instances the researchers were familiar with the music and language because of their own field-work. These localities were:

England	France	Norway
Faeroes	Iceland	Scotland

AFRICA

Disappointingly few African countries were able to be represented in the selection, and even those might have had to be omitted had not two of the researchers been specialists in widely-separated areas of the African continent. As it was songs from the following countries or tribal areas were included:

Ghana	Tunisia
Morocco	Venda

Even so, an introduction to three types of African music was provided: North Africa, West Africa, and South Africa. Though there were several reasons why Africa was under-represented, the principal one was the paucity of published transcriptions of African music.

ASIA

Vast areas of the Near East, as well as Central, Southeast, and Eastern Asia had to be virtually excluded from the original list. The few examples that were eventually chosen from those cultures (Japan, China, and Arab, for example) for use in the Project are a meager representation, indeed, of the several great musical traditions to be found in those areas of the world. However, in view of the problems, it was impossible to include more without blatantly forfeiting the principal tenet agreed upon by the Folk Music consultants as well as their colleagues in other areas of the Project--that was, to present examples of music from the world in a form that would reflect the authentic traditions of the various musical practices, uncluttered by the typical "arrangement" excesses.

First, Asia is badly represented in published collections of music; intense difficulties of translation and transliteration were encountered; and third, much of the available Asian music tends to be of extreme difficulty for American students. It might be valuable here to discuss this last point, and list some of the ways in which students and teachers would find themselves involved with still-unsolved problems of performance.

1. Pronunciation difficulties are very great, especially in those languages that do not derive from the Indo-European tradition, and even in such Indo-European tongues as Hindi and Persian the difficulties cannot be underestimated.

2. The imitation of authentic embellishment and ornamentation is a major stumbling-block for American students.

3. Voice quality--an important facet of any vocal music--is difficult for students already habituated to Western quality to re-create; moreover, it is likely that at the present time many teachers would find it difficult even to allow their pupils to sing in an unfamiliar timbre in fear that their usefulness to choirs and gleeclubs would be reduced.

4. The complex theoretical systems of many Asian musics could be elucidated, with great benefit to the musicianship and cultural development of students, but the framework of the Project did not provide for the inclusion of any substantial amount of this essentially didactic material.

NORTH AND SOUTH AMERICA

From the American continents--excluding for the moment the United States, music from the following countries was provided:

Brazil	Panama	Newfoundland
(French) Canada	Jamaica	(Undifferentiated) Latin America
Haiti	(Indian) Mexico	

From the United States suitable and largely untapped music from the following ethnic and linguistic groups was utilized:

American Indian (many areas)	Sea Islands (Negro)
New Mexico (Hispanic American)	Anglo-American tradition

The objective was to provide music from as many segments of both the North and South American population as possible.

An important element in our process of choice was the text; indeed, we might candidly say that textual problems were considerably more difficult than musical ones. Reference here is not to the more or less mechanical matters of translation and pronunciation, but rather to meaning. Many fine texts were rejected by the panel of educators because they were deemed to be unsuitable for school use by reason of their incorporation of one of the many subjects that are apparently taboo for American students in the classroom--though not in the street. Thus, it was important to choose texts that would be of intrinsic interest to the students, texts that presented a coherent story, or outstanding imagery, or poetic value. In a number of instances these values were not immediately apparent in the text itself, but rather in the cultural or historic event that shaped it.

An example is a processional song from Morocco:

4. Processional Song I

Transcribed by A. Chottin
Edited and translated by Theodore Grame

Moroccan

Allegro moderato
3 times
Ha - bib na ha - bib - na Mū - lay Mu ham - med
Our class - mate Mu - ham - med Mū - lay Mu - ham - med
3 times
An - naṣ - ru min Al - lah wal - fat - ḥu min Al - lah!
Help has come from Al - lah vic - to - ry from Al - lah!
3 times
Ya min qal - bu ha - jat khair taq - ḍi hā - lu yāll - lah!
He whose heart de - sires the good, help him, oh Al - lah!

By itself, this would have been nearly meaningless, but if the pupils knew that the song was sung by the pupils of a school in Fez at the end of a day as they returned to their homes, and that, moreover, it was performed in honor of one of the boys because he had learned by heart the entire Koran, they would see something of the parallels and the differences that both bound them to, and separated them from their contemporaries in far-off Fez.

From the very outset of the Project, the investigators were much concerned with the desirability of persuading the children to sing the songs in their original language, but there was no concensus of opinion regarding the best means of doing this--especially when dealing with languages as remote from the experience of the students as Arabic, Faeroese, and Akan. Eventually, it was decided to issue some songs with a singable translation beneath the original text, and to present others with the original text only.

In these cases guides to the orthographies and their pronunciations were provided in notes that accompany the songs. And as an aid to the understanding of the musical experiences (but only as such, it must be stressed), American-English translations were included--line by line or word by word.

The most popular song was En Cada Primavera (Spain); this, a canon in diatonic style, is altogether similar to rounds that children habitually sing.

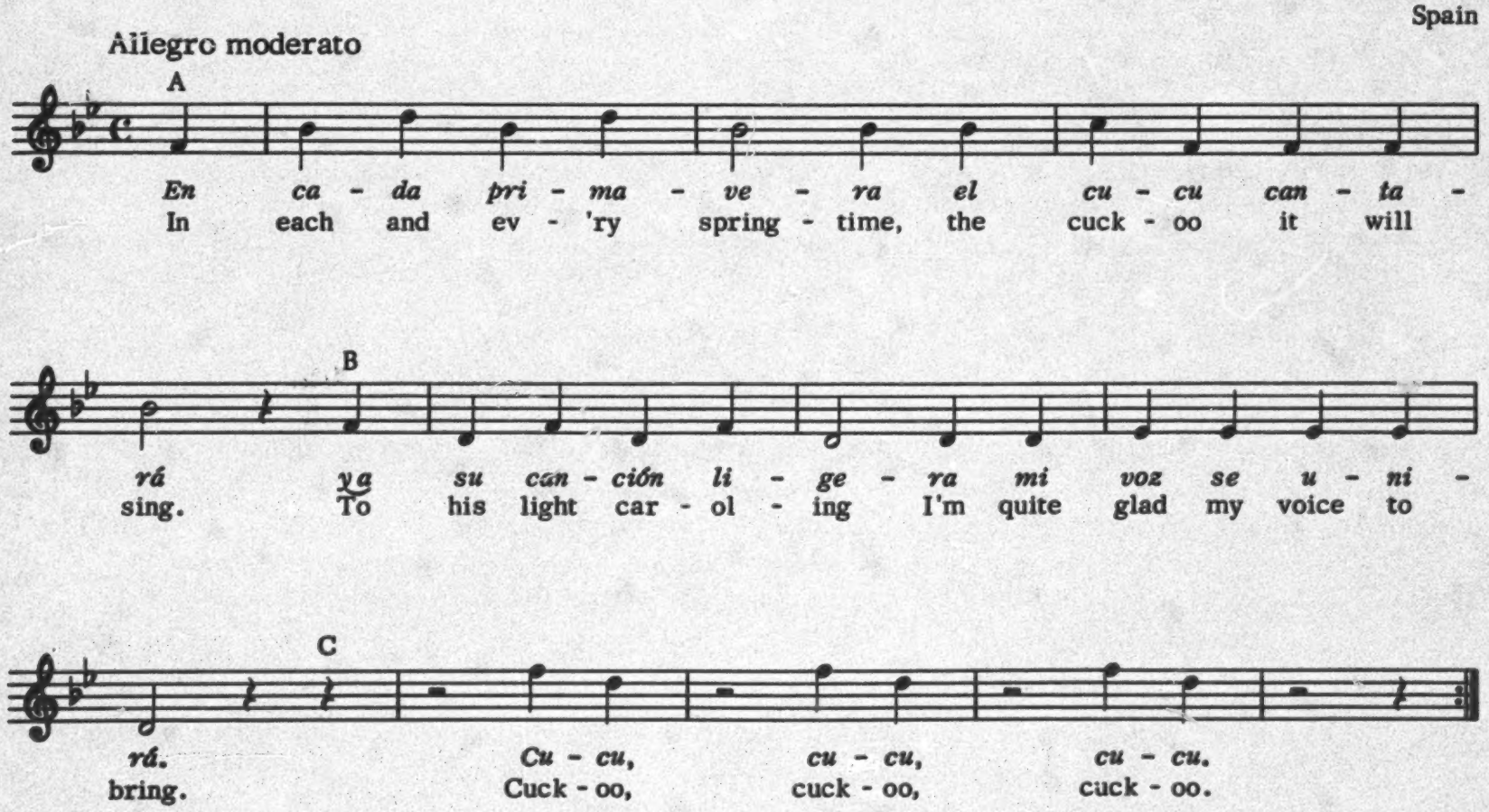
I. En cada primavera

3 voice canon

IN EACH SPRING

Translated and edited
by Pandora Hopkins

Spain


Allegro moderato
A
En ca - da pri - ma - ve - ra el cu - cu can - ta -
In each and ev - 'ry spring - time, the cuck - oo it will
B
rá ya su can - ción li - ge - ra mi voz se u - ni -
sing. To his light car - ol - ing I'm quite glad my voice to
C
rá. Cu - cu, cu - cu, cu - cu.
bring. Cuck - oo, cuck - oo, cuck - oo.

This little song was liked by 100% of its users. Nearly as popular were two Mexican Indian songs (88%), three songs from French Canada (90%), two Icelandic songs (83%), and three Japanese songs (80%). Thus we see that linguistic problems were by no means paramount, for neither the Mexican nor the Japanese songs were provided with singable translations, while, it was pointed out by several teachers that they attempted the music of the Spanish and Icelandic examples in their original language. The only discernable reason for the popularity of this group would seem to be that they were without exception easy to sing, but this does not constitute a full explanation.

The least popular music was from Croatia (no one liked these songs), and the Faeroe Islands (38%). The songs from Croatia were difficult textually, rhythmically, and metrically, and these compound problems apparently discouraged the testers. The Faeroese material, on the other hand, was simple in every respect--and, moreover, singable English translations were provided. It can only be surmised that the songs were too easy.

The original plan for around 150 pieces of music had to be curtailed because of many problems outlined here. Despite the great gaps in the musical ethnography of the world, the Folk Music consultants believe that in the final list of 74 pieces, there is a goodly distribution of the materials which will provide the basis of some enlightening musical experiences for the young school children of the United States.

Four Croation Folksongs

from *Hrvatske Narodne Pjesme I Plesovi*, Book I,
ed. Vinko Žganec and Nada Sremec (Zagreb, 1951).

I. Tri Djevojke Žito Žele

Adapted and arranged by
Nicholas M. England

Hrvatske N. P., no. 60
from Lomnica

Andante [♩ = ca 58]

Chorus I II
1. Tri de - voj - ke ži - to
2. Po - leg ži - ta su si
že - le, (Oj de - voj - ka!) ži - to
se - le, (Oj de - voj - ka!) su si
že - le, (Oj, oj de - voj - k[a]!)
se - le, (Oj, oj de - voj - k[a]!)

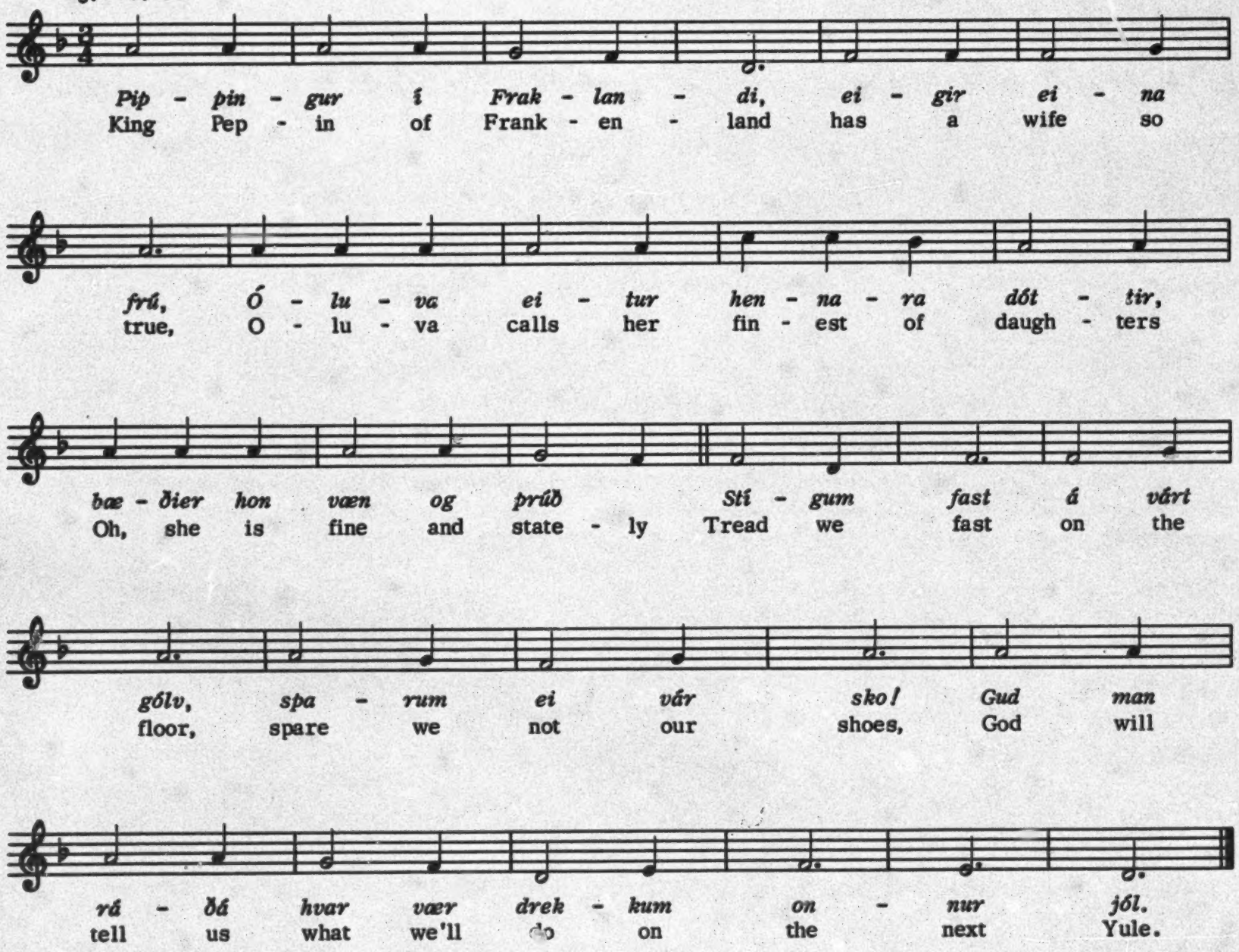
TWO SONGS FROM THE FAEROE ISLANDS

I. King Pepin of the Franks

Edited and translated by
Theodore Grame

Faeroese

♩. = c. 80


Pip - pin - gur í Frak - lan - di, ei - gir ei - na
King Pep - in of Frank - en - land has a wife so
frú, Ó - lu - va ei - tur hen - na - ra dót - tir,
true, O - lu - va calls her fin - est of daugh - ters
bæ - ðier hon væn og prúð Stí - gum fast á várt
Oh, she is fine and state - ly Tread we fast on the
gólv, spa - rum ei vár sko! Gud man
floor, spare we not our shoes, God will
rá - ðá hvar vær drek - kum on - nur jól.
tell us what we'll do on the next Yule.

Oluvu kvaeði

This song is about King Pepin, the father of Charlemagne. Pepin lived from about 714 to 768, but the Faeroese have not forgotten about him.

B. TESTING

Testing of the music produced through the Juilliard Repertory Project was done in seven school systems. Each system evidenced a high quality of musical instruction at both the elementary and secondary levels. The music supervisor in each community is recognized in his own field as an educator and a musician.

Four communities of moderate size--each in a different part of the country, two large cities, and one small town were selected to participate in the Project:

1. Amarillo Public Schools, Amarillo, Texas
2. Ann Arbor Public Schools, Ann Arbor, Michigan
3. Boulder Valley Public Schools Re-2, Boulder, Colorado
4. Elkhart Public Schools, Elkhart, Indiana
5. New York City Public Schools, New York, New York
6. Philadelphia Public Schools, Philadelphia, Pennsylvania
7. Winfield Public Schools, Winfield, Kansas

In each system the local music supervisor was responsible for selecting the teachers and classrooms in which the music was tested. He had the responsibility of distributing the music in his system and of forwarding the evaluation reports to the Project office.

Following are short sketches of the outstanding features of each community, cultural organizations or events available to the community, a brief description of the elementary school music system, and a statement on how the Juilliard Repertory Project materials were incorporated into it.

AMARILLO PUBLIC SCHOOLS

Amarillo, Texas, is located in the center of the Texas panhandle. Important industries are farming, ranching, defense industry, oil and gas production, and light manufacturing. The population is largely white Anglo-Saxon with relatively small population groups of Negro and Mexican-American origin.

The community of 160,000 supports the Amarillo Symphony, classified by the American Symphony Orchestra League as an Urban Orchestra; last season the orchestra gave fifteen performances. Also supported by the community is the Amarillo Little Theater which presents approximately five shows a season. Amarillo College is located in the city, and West Texas State University is in a neighboring town. Concerts and recitals are given, usually free, at these institutions.

Music instruction in grades four through twelve is given by music specialists in both vocal and instrumental fields. Grades one through three are taught by classroom teachers. In grades four through six, the class operates on a platoon system in which each child sees a music teacher for 42 minutes on alternating days. In addition to class work, children can volunteer for choral ensembles in grades four through six in each school and have opportunity to sing in a select all-city children's choir.

Class instruction in basic orchestral instruments begins in grade four and is taught by instrumentalists; although, students are encouraged to study privately outside of school. All classes, however, are held during the normal school day.

An attempt was made to select schools to test each piece of music on the following basis:

1. One or more schools in a low social-economic group with a majority of the students with a single ethnic background.

2. One of more schools in lower social-economic group with students of varied ethnic backgrounds.

3. One of more schools of "middle class" characteristics, usually an integrated school.

4. One or more schools of distinct "upper class" characteristics, usually a school which is not integrated,

ANN ARBOR PUBLIC SCHOOLS

Ann Arbor, Michigan, is a community of 90,000 located 45 miles west of Detroit. It is the home of the University of Michigan (37,233 students), and the area is considered to be one of the major research centers in the United States.

Through the University, the community has an unprecidented array of visiting orchestras, soloists, theater productions, dance performances, and chamber music groups in addition to the University's own excellent performing ensembles, as well as performances by faculty members of the School of Music. There is the Ann Arbor Civic Ballet and the Ann Arbor Symphony Orchestra, which sponsors an outstanding young musician as soloist each year at its Youth Concert.

In the elementary grades, Ann Arbor Public Schools use both the music specialist and the classroom teacher for music instruction. The music specialist visits each classroom for 25 minutes per week. The classroom teacher has the responsibility for teaching music 25 minutes daily the other three to four days, depending on the grade level. Chorus, offered in grades three through six, is given one day a week and is a community singing for all students (non-select). It is conducted by the music specialist. Also, approximately fifty percent of the schools have choirs consisting of selected fifth and sixth grade students.

Instrumental instruction begins in the fifth grade and is supported in two ways:

1. The program of instruction, exploratory in nature, is open to all students who wish to participate.

2. The school system provides instruments for students at a modest rental fee.

If students continue in the sixth grade, they must have their own instruments, with exception of the more expensive instruments such as violas, violoncelli, French horns, etc.

Ann Arbor has developed a system of teacher-team scheduling with one member of the team serving as "teacher-in-charge." Rather than one teacher having an eight-hour day at one school, two teachers could do the work in four hours. If four teachers were available, they could do the job in two hours.

There are sixteen music specialists on the staff, and all were involved in the testing. To make this a true random sampling, no attempt was made to "team-up" a teacher with a particular musical composition. Instead, each shipment of music was sorted, alphabetically by composer, by title. Teachers were also listed alphabetically by name. One number was assigned to each teacher at a time, thus preventing any one teacher from receiving two compositions by the same composer at the same time. When the last teacher was assigned, the process was started over again with the first teacher on the list.

No attempt was made to encourage teachers to test compositions at certain grade levels. This was left to the judgement of the teacher and they often would test the same selection at more than one grade level. This was done in the belief that there is no such thing as a "graded" song, but merely that some are more demanding than others. Therefore, what might be acceptable in one school in the fourth grade might not be acceptable in another school because of the maturity of the students, or because of their background and previous experience with music.

BOULDER VALLEY SCHOOL DISTRICT RE-2

The Boulder Valley School District Re-2, Colorado, includes a population of 65,000 and encompasses the communities of Boulder, Broomfield, Lafayette, Louisville, and Nederland, Colorado. Each is a small town which enjoys the benefits of the metropolitan area, Denver, only 25 miles away. Boulder is the location of the University of Colorado, the National Bureau of Standards. the National Center for Atmospheric Research, and a facility of International Business Machines. The school district is made up of mostly middle-income families. Lafayette has a number of Spanish-American families; Louisville is basically Italian; Nederland is a mountain community; and Broomfield is "suberbia" to Denver and Boulder. The Negro population is almost non-existent.

Concerts are plentiful at the University of Colorado School of Music. Also the proximity to Denver gives all who are interested the opportunity of attending a wide range of cultural events found in most large American cities.

Fifteen vocal specialists are on the faculty of the school system and teach all vocal music in grades four through six, and on a part-time basis in grades kindergarten through three. Each specialist serves one or two schools, depending on the size of the school.

The instrumental music program includes grades four through six, and all instruments are included in the program. Again, all instrumental music is taught by specialists who travel from school to school. The instrumental classes cross over grades four through six so that a student may progress at his own rate. These classes are conducted during school hours usually on a rotating basis

The testing for the Project was devoted mostly to grades four through six since very little of the material sent was thought suitable for primary grades. Twenty-two schools with an enrollment of about 4,500, grades 4-6, were involved in the testing. Much of the vocal music testing was done in the regular classroom situation. Most of the schools have a select choir which tested some of the materials, deemed too difficult for the classroom.

The instrumental testing was done for the most part in a regular instrumental music class. Often the instrumentation did not fit the class, and rewriting of parts was necessary. The school orchestra, made up of more advanced students, was the group used in testing large works. Each selection sent by the Project was tested in at least three different situations so that a good cross-section of the district was represented. Music specialists performed all the testing.

ELKHART PUBLIC SCHOOLS

Elkhart, Indiana, is located at the junction of the St. Joseph and Elkhart rivers about 15 miles from South Bend, Indiana. Elkhart is a city of 40,000 people representing small industry with band instruments, pharmaceuticals, and mobile homes as its main products.

Within a 25 mile radius there are five colleges: Goshen College, Bethel College, St. Mary's College, University of Notre Dame, and University of Indiana--South Bend Campus. Elkhart supports several community organizations, and the high school has performing ensembles which give concerts throughout the year.

The elementary school system consists of nineteen elementary schools. On the staff are two music specialists who give guidance to the classroom teacher; however, most of the music was taught by the general classroom teacher.

Instrumental music students are started on their instruments during the summer after their fourth grade. During the spring weeks each student participates in a nine-week song-flute or ukelele class. Most of the students begin at this level or during the fifth grade. There is no rule restraining students from starting at any grade level, and beginning students may rent a school instrument at a nominal fee. Elementary students receive a minimum of one class, semi-private or private lesson, each week at school during school hours in addition to one band or orchestra rehearsal. Private study is encouraged and outside practice is expected. The percentage of private study will vary from approximately 30% to 50% of any given group. Participation in All-City Band and Orchestra at the sixth-grade level is considered an important activity in the growth of each child.

The participation of the teachers in the Project was on a voluntary basis. The two music specialists would examine the music provided and then assign certain works to teachers willing to test material in their classes. The material that was learned well was often requested again by the children.

NEW YORK CITY PUBLIC SCHOOLS

DISTRICT NO. 9

The area in New York City selected to participate in the Juilliard Repertory Project was School District No. 9. New York City has thirty school districts. Each has a District Superintendent who with a local school board determines policy and operating procedure. District No. 9 is located in the mid-Bronx area. It may be roughly divided into two sections: one is largely populated with Negro and Puerto Rican families, and the other part is mainly white-Jewish. There is a considerable amount of busing between these areas for purposes of intergration. Neither section is very low economically but range for the most part from low-middle to middle income.

The schools in New York City are subject to pressures and stresses found in the large northern cities. There is a continuing high percentage of pupil and teacher mobility. There are strong pressures and demands from various parent groups, political action groups, professional groups, and education groups both in and out of the school system. These pressures influence the educational process in general; the music program and the Repertory testing program were, therefore, directly affected. Within the framework of these pressures, work was on as high a musical level as possible, using and evaluating the Repertory materials. The program has the support and encouragement of the District Superintendent, Dr. Maurice U. Ames, and the Music Bureau and its acting head, Mr. Ben Chancy.

Of the twenty schools in District No. 9, only twelve have music specialists. Some of these have a minimal musical training. The music teaching program permits the specialist to reach twenty classes once a week.

District No. 9 has regularly scheduled monthly meetings of the music specialists with the Music Supervisor. At each meeting part of the time was allotted to presenting, performing, and evaluating materials of the Project. Teachers then submitted requests for specific selections.

PHILADELPHIA PUBLIC SCHOOLS

Philadelphia, Pennsylvania, a city of more than two million people, is a sprawling, complex, multi-racial metropolis, rich in heritage and rich in challenge. Like many other large communities in our country, Philadelphia is undergoing urban renewal which is rapidly eliminating urban blight and replacing it with countless shiny monolithic structures. It is a heavily industrialized center. Philadelphia is surrounded by one of the most affluent and aristocratic suburbs in the world, referred to as the Main Line. Philadelphia has a rich historical and a rich cultural tradition. It is known for its world renowned Philadelphia Orchestra, its great schools of music and art, and its large concentration of accredited colleges and universities, its Free Libraries founded by Benjamin Franklin, its six major medical schools, its Franklin Institute, Fels Planetarium, and many other important museums. Philadelphia and culture go together.

There are approximately 275 public schools in Philadelphia with a total school population of more than 265,000 pupils of whom 60% are Negro. The school budget totaling 225 million dollars has been mounting in a massive educational effort to project Philadelphia ahead of all other school districts throughout the country.

The school system is zoned into eight districts. Each district has one vocal supervisor and one instrumental supervisor. Approximately one-third of the elementary schools in this city have a music specialist on their staff. Working under the direction of the district music supervisor each of the music specialists provides complete musical leadership in his school. The music program in those schools without music specialists is carried on by self-contained classroom teachers who also work under the direction of the district supervisor. Class instrumental teachers provide supportive service to most elementary schools. These visiting teachers travel from school to school to provide instrumental instruction.

The Juilliard program in Philadelphia was headed by one music supervisor who assigned the materials to fourteen music specialists in approximately thirty-four schools over the two-year period. Classes were selected by the music specialist (Elementary School Music Teacher) after examining the material and taught where the greatest degree of success was expected. Several voice classes and the All City Boys Choir were also used in this Project and taught by the music supervisor and his staff. Approximately three thousand children were exposed to the experimental material over this period of time.

WINFIELD PUBLIC SCHOOLS

Winfield, a town of 11,000, is in a county bordering Oklahoma and is 50 miles southwest of Wichita, Kansas. The economy of the region is based on agriculture, cattle, oil, and light industry. Two colleges, Southwestern College, and St. Johns Academy and Junior College, are located in the town. An artist and lecture series is subscribed to by Southwestern College, and the high school has performing groups active during the school year.

The school system includes four rural elementary schools and four city elementary schools. Three of the city schools were used almost exclusively for testing Project material. Music specialists work in all grades, one through twelve; five are assigned to the elementary grades. Vocal music is taught to each child in the elementary schools, except for kindergarten, by a music specialist on the following basis:

1. First through fourth grade--twice per week for a 20 minute period.

2. Fifth and sixth grade--three times per week for a 25 minute period.

3. Kindergarten--taught group singing by kindergarten teacher.

4. All elementary teachers are encouraged to include some singing activity in class on the days when vocal specialists are not present.

Instrumental music is taught to those pupils beginning in the fourth grade. It is expected that students furnish their instruments, with exception of the more expensive ones such as violoncelli, basses, oboes, bassoons, tubas, etc., which are furnished by the school system. A limited few third grade pupils, and certain string players in junior-senior high school, are accepted in this program too. The lessons are given as private instruction for a period of 15 to 20 minutes, once per week, by an instrumental specialist, string, wood wind, or brass.

Division of the vocal selections, by schools and classes, was left to the discretion of the vocal specialists who tested works mainly in the three upper grades of three elementary schools. A selected group of elementary instrumentalists from the entire district formed the instrumental testing group.

	Population	Elementary School Enrollment	No. of Students Involved in Testing	No. of Schools Involved in Testing	Average Size of Classroom
Amarillo	160,000	17,081	13,000	34	30
Ann Arbor	90,000	10,995	10,995	24	23.9
Boulder	65,000	10,815	4,500	22	27
Elkhart	40,000	8,002	2,400	16	23.7
New York (District No. 9)	--	20,000	3,000	14	30
Philadelphia	2,000,000+	146,767	3,000	34	30
Winfield	11,000	1,327	900	7	28

IV. RESULTS

The visual result of the Juilliard Repertory Project is a compilation of over 400 musical works which were collected to be tested in elementary schools. The success of some of these pieces has surpassed everyone's expectations, and some works have received a unanimous negative reaction from both teachers and students. These results were not unexpected. No one presumed that all the works compiled through this Project would fit into a child's repertory or into a classroom situation. But it was believed that from a collection put together by music scholars, there would emerge a quantity of music that would fulfill the objectives of the Juilliard Repertory Project.

The reports of teachers and supervisors indicate that the majority of this collection will be readily absorbed into the elementary music curriculum and will contribute significantly to the improvement of music repertory. The works range in historical significance from early hymns of the Roman church to compositions dated 1967, and in musical style from early monody to the subtle and sophisticated art song--from a thirteenth-century instrumental dance for percussion instruments to a full present-day symphony orchestra.

There are other results from the Project, however, that must be discussed.

The Project has demonstrated that not only is it possible for music scholars, music educators, and composers to work together, but that it is the way in which the vast resources available to music education can best be utilized. In the three-and-one-half years of the Project, an extraordinary educational process went on among the participants. It was evidenced in the selections made by the researchers and in the comments made by the teachers using the material. After testing began, researchers had access to the reports which gave them better guidelines with which to make their selections. Specific criticism of their works by teachers and a personal involvement gave them considerable insight into the conditions found in elementary classrooms. Perseverance by the researchers to provide good authentic music from all periods continued, however, even though often the style, idiom, scale patterns, harmonic progressions, and languages were unfamiliar to the teachers. The result was that teachers tried the music with their students and often, to their surprize, with great success.

The results of research and testing can be presented best through the reports made by the participants of the Project. Following are statements by two of the researchers and several music supervisors and teachers. The Appendix includes a complete list of works produced under the Project.

REPORT BY PANDORA HOPKINS

Researcher, Baroque Music

It is an important fact that the period of Baroque music contains the forbidding boundary line between the familiar and the unfamiliar in European art music. The music on one side of the boundary line is the music of "antiquity." Music on the other side of the boundary line is "music as it should be--as it was really meant to be." The boundary has not been formed in completely chronological manner. A quantity of early Baroque music (dance tunes for solo or ensemble playing) is easily understood. In short, it is a style of music, not a period of music, that is familiar or unfamiliar.

The familiar crystalized in the late Baroque. Characteristic of this style is an intricate harmonic edifice that is based on the concept of tonality. Also characteristic is a comparatively uncomplicated rhythmic structure. The bulk of music heard by children in their daily lives--whether on television or in the concert hall or through Muzak or in their own rock 'n' roll records--shares these stylistic features. The so-called "serious" part of this body of music is what the school child calls "classical."

If it is educationally desirable to teach unfamiliar music, then it is necessary to come to terms with the more unapproachable Baroque pieces. It happens that, generally speaking, the only works to draw a negative response from teachers testing material were of this nature. A Handel minuet was highly praised as "...one of the finest selections yet submitted. Charming music of a style which can be achieved at this level. The youngsters were most enthusiastic about the work. Easy positions--no rhythmic problems...." But a group of instrumental Sinfonias by Heinrich Schütz elicited the following reactions: "The children found this music dull--too monochordal--too short." "...doesn't go anywhere, the children say." "...not the type of tune to catch interest." "The tie within the slur has presented many rhythmic problems...." "...excellent music history material, but it does not appeal to young students...." "...not appealing to younger students--partly because of difficulty--partly due to the lack of sophistication of elementary students." "It is my opinion that none of the Schütz selections come off very well with students in this age group. They are fine examples of style but do not have the ear-catching tunes and harmonies of Handel, Mozart, etc." (See examples, pages 49, 50, 51.)

It is apparent that the teachers expended some effort in teaching these pieces but that it was difficult to interest the children in them--partly because they felt disoriented towards the melodic and harmonic idiom, and partly because they had to face rhythmic problems of greater complexity than those they were used to.

First must come the realization that some Baroque music is indeed strange to us and must be approached as a new language is approached. Thus, it should not be studied as "historically interesting" but on its own terms.

Special note is taken of the very gratifying attitude of some of the test teachers who were not afraid to persevere with difficult pieces. One teacher found that a Handel Gavotte "Presented several new problems which were solved nicely.... Children found it enjoyable." Another, commenting on an anonymous Pezzo Tedesco, said: "Chromaticism presents problem at

Menuet

from Sonata in G Major

Edited by Pandora Hopkins
Claude Palisca, Consultant

George Frideric Handel

Allegro moderato

Violin I (Flute I)

Violin II (Flute II)

Violoncello (Bassoon)

Piano

f

1) tr

5

2) ~

3) ~

p

1) 2) 3)

Sinfonia

from Mein Sohn

Edited by Pandora Hopkins
Claude Palisca, Consultant

Heinrich Schütz

Tempo, dynamics, bowing, and realization of figured bass are editorial.

Symphonia

from Hütet euch

Edited by Pandora Hopkins
Claude Palisca, Consultant

Heinrich Schütz

first, but is corrected with work. . . . Youngsters very enthusiastic about this music." In teaching an eight part canon by Bach, a New York City school teacher used "...one pair of claves and a woodblock to enforce the rhythms," because "The children enjoy the effect and it helps our performance. We have put the two melodies together in a variety of ways (in two parts and in four parts). We are toying with dynamic variety as well as with instrumental colorings. Fun!" The same teacher commented on the reaction of his class to Carey's Pastoral: "The children's appreciation was not immediate, but they are coming to enjoy and appreciate it more and more as we work out details." Another teacher, whose class was enthusiastic about this same song, reported that the "Children created filmstrips to illustrate song. Quite impressive!" An instrumental Dance by Melchior Franck found favor because of its unusual qualities: "It offers interest and challenge--something besides

the normal bass type part of usual music. . . . the basses and celli had a ball." A teacher of fifth and sixth grade strings found Caroubel's Gavotte "Very short but fits with the Branle Simple. I am programming these two with strings and piano. The ornaments on both are simple enough that they have enjoyed figuring them out."

These are, no doubt, unusual teachers (perhaps in unusual situations), but it does give hope for the future; because, in the last analysis, it is the teacher's skill and enthusiasm that counts.

REPORT BY NICHOLAS M. ENGLAND

Researcher, Folk Music

The process of review by a committee of education consultants and testing by the classroom teachers of the Folk Music materials has been carried out with varying degrees of effectiveness. In some instances, the education consultants proved helpful in their approval or disapproval (with supporting comments) of the Folk Music consultants' choices. However, there have been cases of what appeared to be purely arbitrary decision by the education consultants, and a few instances of quite curious reasoning on their part. To mention some examples of the latter:

In disapproving all of the Croatian songs, one of the education consultants commented that the pieces were "interesting for study in nationality but not as song material." (It is the deep conviction of the Folk Music consultants that the music of these pieces is some of the loveliest to be found anywhere in the world.) Approving of the same songs, on the other hand, another education consultant commented that the pieces "would need special instructions to handle rhythm," apparently in reference to a meter of 5/8. (Children need nothing more than the rhythm itself; instructions, no matter how explicit, are of no value.) And of some highly musical Greek songs, a third education consultant--who had, incidentally, accepted the Croatian songs--commented as follows: "...musically--not very acceptable for youngsters--other folk songs more appealing--however, from ethnic standpoint may be of interest." (The Folk Music consultants stand perplexed. What can that mean?)

Comments such as these seem inappropriate in the overall view of the Juilliard Repertory Project objective: to provide the best of musical materials for youth education in the United States. Indeed, they imply a fairly narrow view of music, not to speak of the world, in the eyes of what might be considered the music educator "establishment." If so, the success of the entire Project would be greatly hampered from its beginnings.

As for the classroom reports, it seems reasonable to conclude that those classroom teachers who give evidence of creative classroom techniques, along with their own personal mastery of the musical elements of the Folk Music materials, vote "yes" for the inclusion in the Project's anthology and rate their students' reactions as "enthusiastic," or at least favorable. And it is clear that the negative reports come from those situations in which the teacher did (or could) not present the Folk Music songs from the firm ground of thorough familiarity with the musical elements involved.

Here it might be well to insert that from the writer's personal observations of classes in Amarillo, Texas, the above comments on teacher creativity and competence were amply corroborated. The teachers who knew the materials had managed to involve their pupils to a surprising degree in the sometimes unusual tonal and rhythmic elements of the music. Moreover, their students sang fairly acceptable versions of the texts in the original languages. All of this after only a few periods of instruction. Indications were clear that with continued work, the majority of the students would come to sure knowledge of the music in a close approximation of its native setting.

From all of the observations, the Folk Music consultants are prepared to believe firmly that, as they had suspected, the youth of the United States merely wait to do musically what their teachers are competent to teach them. If that be music from unfamiliar lands with musical elements atypical of the European classical systems, it only means that the teacher (whose training might be restricted and whose habits might have become set) will have to prepare more diligently. The students themselves can do anything.

REPORT BY ALLEN P. BRITTON

Associate Dean, University of Michigan

Music Education Consultant to the Project

I inspected all music sent to me with the general aim of ascertaining whether or not, in my opinion, the music might be performed by children, and, if so, by what grade levels. I also inspected the music and texts in order to make suggestions with regard to its performance by children. In some instances, the texts seemed inappropriate for use in elementary schools. In other instances, suggestions were made with regard to possible improvement of texts in so far as suitability was concerned. For example, certain songs referring to racially sensitive items can be used only with great difficulty in schools. Similar problems arise with regard to certain types of religious songs. Songs dealing with sexual activities are similarily difficult to use in elementary schools. A small amount of the material sent to us seemed objectionable to me on any of these grounds. However, most of the music sent had already been carefully screened and seemed entirely suitable for use by children.

Although a large amount of music was sent through for inspection, only a comparatively small amount of the world's music was tapped by our projects. This is no one's fault but simply a condition inherent in anything less than a massive effort. I was rather disappointed that so little folk music came through. However, there is so much folk music that only a project of several years duration could hope to make appropriate selections for use in schools.

I feel that the Project has been most valuable. However, I feel we must consider this to be in the nature of a pilot project rather than a final one. We now know better how to proceed in discovering and screening music for use by school children. I recommend most strongly that every effort be made to develop larger and more intensive projects similar to this but which will concern themselves with more specialized subject areas such as the music of Mexico or any other land or ethnic group.

REPORT BY MARY RUTH McCULLEY

Professor of Music Education, West Texas State University

Music Education Consultant to the Project

Major Strengths:

1. The quality of the music submitted by the researchers is unquestioned. The explanatory notes as to source, performance suggestions, possible translations, and historical significance have been of immeasurable help.

2. The literature has been representative of all major periods of music history. Not one period has failed to yield "nuggets." A further balance has been achieved with repertory requiring high and low voices, lyrical songs of simple beauty, bright and bouncy airs, dialogue songs which will lend themselves to dramatizations and pantomimes, and ballads which should be in the singing experience of every child of elementary school age.

3. Instrumental pieces have revealed endless possibilities in the use of simple melody and harmony instruments within the music classroom. As the Project makes available this material, and as music educators continue to be supplied with additional instruments which are worthy in tonal structure, it would seem that the instrumental music will continue to provide a most creative approach to the total program of music education.

4. A wealth of song literature will be available to special choral groups. It would not be feasible for some of the material to be attempted in the self-contained classroom. However, there are thousands of boys and girls who are well equipped to attempt and perform with understanding the superb music which would, of necessity, be rejected for the classroom. In the midwest, every elementary school with special music teachers does have a performing chorus. The finest work is done with children in the sixth grade. Sometimes, fifth grade children join the older boys and girls in the chorus. At any rate, the older children are capable of excellent three-part work. The Project has done unusual service to these groups. It is difficult to find attractive music and lyrics for this age. The basic music series help, somewhat, but they could never be more than a supplement.

5. To assess the quantity of music, within the performing abilities of children, could not be done with accuracy. Before the work was undertaken, one could not have imagined that so much would become available. Every special teacher and many classroom teachers will find ample materials from which to choose. Here is one of the very significant contributions! Many people assume responsibility for elementary music with the most shallow and superficial preparation and understanding. Yet, there are many delightful songs and pieces which these people can manage to teach. Better still, there are hundreds of teachers with thorough professional preparation involved in the performing arts, and who have a fluency in speaking and writing with and for children. They can use the compilation with enormous skill. Who can project the influence which this study will exert in teacher-training institutions?

6. The music submitted for consideration in the elementary string and wind programs is unusually fine. The need for quality in this area is urgent. An examination of the typical repertory featured in such performing groups reveals a staggering blow to standards.

7. A preview of accompaniments is most rewarding. They greatly enhance the art songs and provide enrichment for all categories of song repertory. A few will require the skill of an accomplished pianist, but most of them can be managed nicely by the specialist or designated accompanist. Some are even simple enough to be played by advanced students.

8. The array of foreign texts deserves special mention. Here is source material to correlate with language arts, social studies, art, etc. Multiplicity of choice is available in the curriculum planning of the elementary music program.

Major Weaknesses

1. Only an experience, such as is designated for the consultant, would make one so aware of the vast arena of music in America and throughout the world. Educator, musicologist, composer, performer--each working in the narrow confines of his chosen profession, suddenly comes alive to the "one-ness" of our art. Each is bound to the other, all for the joy of making music. It is tragic that we know so little about the problems and possibilities inherent in each facet.

2. Many songs required tenor and bass voices. There are not even true alto voices in elementary school. Part-singing is possible but the alto quality is not present.

3. Some literature would have more appeal to the musicologist than to the young child and his teacher. The early song literature, unusual in tonal (scale) and rhythmic structure, with extremely limited melody range, may find greater appeal in an older general music class which is exploring the heritage which comes to us from the Renaissance and early Baroque eras. The ear trained to modal melodies and unusual and sparse harmonization will be prepared to study this repertory with open and inquiring mind.

4. Other literature has fine promise in the junior high school program. Its difficulty (because of structural complexities) prohibits general acceptance and usefulness. But it must be retained for those with mature voices, reading skills, and by those with greater refinement in analyzing.

5. Though many lovely unison and part songs were submitted, some contained such extremely high tessituras that they were prohibitive. If the music teacher has a voice of alto quality, or even sings a comfortable second-soprano, a high soprano line can be overwhelming.

It is my conviction that the Juilliard Repertory Project will be serving students and their teachers for years to come.

REPORT BY RICHARD M. KIDWELL, JR.

Director of Music Education, Amarillo Public Schools

Testing Consultant to the Project

In general, the Project must be considered successful from the standpoint of testing schools' participation. Most of the material which was sent to be tested was usable in some specific classroom situation if not in every situation. Also, the material as a whole provided additional interest for the children and a wider scope of musical experiences for them. Certainly the body of material, even in this preliminary form, helps to provide a better knowledge of music as a whole. The materials selected through testing and evaluation would, in an anthology, provide a source book which would be of great value to teachers.

As expected, works of the romantic period were probably the best received by both teachers and students, while pre-renaissance materials were looked upon mostly as a curiosity.

While contemporary materials were accepted fairly well by students and teachers, certainly they were regarded with some reservation. It must be remembered that the background of students and teachers alike is an influence on how any given piece of music is received.

The instrumental music was tested less, but this is not the fault of the music or of the researchers. It is rather a matter of time and general outlook of the instrumental music teachers who are inclined to be more concerned with the mechanics at this early stage of development than with music.

In summation it must be mentioned that the results of the Project have a major contribution to make to music education in general.

REPORT BY ROGER E. JACOBI

Music Coordinator, Ann Arbor Public Schools

Testing Consultant to the Project

The texts appeared to be more often the reason for a piece of music not being accepted than was the music. In such cases it was nearly impossible to make the works vital to the students. The children's interest area could not be stretched to most of the Renaissance, Pre-Renaissance music, and to much of the Romantic music of the nineteenth century. The children did not react well to texts dealing with love, as many of the songs did. Often, the texts were too difficult to comprehend. Fun and fable-type songs such as The Owl and the Nightingale were well received and enthusiastically performed.

All teachers felt that translations were necessary. When foreign languages are used, there is a need for pronunciation guides. Literal translations are not necessarily the best for elementary grades because the children do not react well to love, drunkenness, blood and gore, and religious concepts. While many of the translations for Romance languages were adequate, those given for the ethnic music were unusable.

Most of the teachers individually played and sang through every piece of music and made personal evaluations. They have indexed their music and filed it for future reference.

Last year, at our all-city Spring Music Night, The Rooster and The Goat by Gretchaninov were performed by a select 308-voice fifth and sixth grade choir for 4, 500 people. We are still in the planning stages for this year, but we plan to do an all-Juilliard program either during the spring of 1968 or 1969.

One copy of each choral selection was sent to vocal music specialists at the secondary level and at least one teacher has programed some of the music with her junior high school eighth and ninth grade select choir.

As a whole, the teachers enjoyed working on the Project. There were times during the course of the year, when they were deeply involved in other musical activities, the Project hung like a mill-stone around their necks because of the responsibility they felt toward it. They all felt, however, that the Project has made, and will continue to make, a significant contribution to the music repertory of the nation's elementary schools.

REPORT BY CHARLES W. HILLS

Instrumental Teacher, Ann Arbor Public Schools

The over-all quality and appeal of the Juilliard Project's instrumental music is very encouraging. Although many of the pieces are quite short for public performance, the music has enough rhythmic challenge so that students enjoy playing them over many times for their personal enjoyment.

Pieces with odd instrumentation such as two oboes, two French horns, two violins, cello, and bassoon do not fit well into the usual elementary instrumentation, although the music may be of an elementary nature. Some of the music is too difficult for the elementary level but would be more suitable for the junior high program. Most of the music is best for the string orchestra and can be used for selected small groups. This is fine supplementary material for the more advanced elementary students. Exposure to this period of music and the ornamentation is a splendid experience for this age group.

REPORT BY DORIS CORNS AND HELEN KOCH

Vocal Music Teachers, Elkhart Public Schools

Since our schools use the self-contained classroom system (for the most part), many of our teachers were unable to teach the songs without help. The background material furnished was helpful, but not of sufficient detail nor on an intellectual level which could be used to motivate a class.

We expected the popularity of the Schubert, but were totally unprepared for the enthsiastic acceptance of the Beethoven songs. Perhaps this should spur us on to try some of the others we have rejected. However, with the time available in grades four, five, and six there is pressure to continue introducing musical facts and skills. While a trained music teacher can extract these from any piece of music and make it a teaching tool, the average classroom teacher needs guidance.

REPORT BY DAVID GREITZER

Supervisor of Music, District No. 9, New York City

Testing Consultant to the Project

The Repertory Project introduces for the first time a comprehensive, panoramic anthology of music representing every period in musical history suited to the elementary school music curriculum. The selections in the area of vocal music seem better geared to the school level, but there are a sufficient number of instrumental pieces to be of significant value to our instrumental program.

The Repertory Project materials fit easily into the different phases of our music program. We have used selections for teaching instruments, for improving singing, for sight reading and for musical analysis. Many of the two- and three-part songs, along with the unison songs, make excellent additions to the literature for glee clubs and choruses. Many of the selections make excellent assembly program material.

We were able to obtain a lovelier tone quality with our children when using the Project song material. The newness of the song idiom as well as intrinsic musical characteristics made this possible. This was one of our exciting discoveries in using the music.

The variety of musical styles presents a challenge to the serious musician. It can very likely be a factor in attracting good musicians to work on the elementary school level.

REPORT BY LOUIS G. WERSEN

Director of Music Education, Philadelphia Public Schools

Music Education Consultant and Testing Consultant to the Project

It was found that most of the sacred material was completely unacceptable due to the extreme nature of the texts. The teachers and students reacted very well to the use of foreign languages accompanying composed art songs (i. e. Schubert, Haydn, etc.), but reacted negatively to the languages of various ethnic groups. Too much time was spent studying the philology and pronunciations to make the effort worth while. It was suggested that this material be rejected. (i. e. African, Eskimo, Gaelic, Japanese, etc.)

Many of the translations were poor and aroused little interest in the children. This was particularly true of the Romantic period. Some of the translations were awkward from the singer's point of view since they placed difficult sounds in the high registers for children. (This is not a criticism of the use of the high register. Too many songs were placed in the middle or lower register. Children sing very well where the tessatura lies high. Too frequently the arranger forgets this fact.)

General evaluation of the material:

1. The instrumental rhythm band accompaniments were considered passe by the teachers. This approach went "out" twenty years ago.

2. The texts of most of the Pre-Renaissance material were inappropriate to the elementary school child.

3. Most sacred texts were objectionable.

4. The material from the Classic and Romantic period was excellent.

5. There was very little of the French and Italian song material.

6. There was no material from the vast English repertory.

7. The contemporary literature was superb, though usually too low in range to bring out the true beauty of the child voice.

8. Some of the contemporary music was in poor taste where the texts were concerned.

9. The children and teachers were delighted with most of the material and the experiment proved a delightful one for all concerned.

REPORT BY HOWARD HALGEDAHL

Director of Music, Winfield Public Schools

Testing Consultant to the Project

Reaction to text, if unfavorable, came as a result of subject matter or foreign language. Many times adults do not see and feel and think of subject matter in the light of the small child, and are thus surprised when he objects to a word or words or an entire poem. We should not be surprised, for the child's reaction is very strong and sincere. If he rejects a song we had best forget it for the present until we can get the meaning across to him in some way, or until he grows old enough to accept the song for what it is. Unfortunately music teachers do not have all the time in the world to teach word appreciation, and will in all probability avoid songs which cause unfavorable class reaction. For this reason it would seem logical that any project composition which received many negative votes should have no consideration whatsoever for inclusion in final published works.

Children are very sensitive to subject matter. They resent or dislike texts which are too romantic, too dull, too involved, too grotesque. Any attempt to "sell" these songs to the youngsters will not do well without drastic changes of text. They like texts which are fanciful, funny, brave and strong, religious to a point, patriotic; texts of nature, the sea, the rivers, the sky, the forests; texts of our country, the Indian, the cowboy, the miner, the railroader. Children like texts which are imaginative, and if given these they will put themselves right into the character of the song and sing their hearts out. Many of our songs had texts such as these and were enthusiastically accepted by our youngsters.

All testing of instrumental materials was done by the supervisor of music, with instrumental groups especially arranged to meet the requirements of the music. From the outset it was obvious that this phase of the testing would be much more difficult, time consuming, and tedious than the vocal testing. The first works submitted and some of the modern works toward the end of the Project have seemed almost impossible for instrumental groups at this age level. Many of the Baroque and Classic works tested were excellent and should be included in a published volume showing the best of the Project. While the vocal music varied to a great extent in difficulty, it was not felt that there was as much divergence in the instrumental music from standpoint of clefs, instruments not to be found in any elementary orchestra, high positions, transpositions, difficult keys, and difficulties of style.

Because of the difficult nature of much of the instrumental music, it was decided to experiment with it to some extent in the junior and senior high school orchestras and bands. While not included in any statistical or official way in this report, this music was found to be, on the whole, music which will do well for instrumental groups in junior and senior high school. Our students enjoyed many of these works, and several of them were played at various times in programs ranging from ensembles to full orchestra. I believe there would be much valuable source material right at hand if the Project were to be extended to cover a survey of the grades seven through twelve.

V. CONCLUSIONS

The Juilliard Repertory Project has compiled a great quantity of music which can successfully expand the repertory of elementary school music. This Project has indicated that there is an abundance of great music never before considered for elementary school use and performance that is waiting to be tapped and made accessible.

It was observed that in testing the music, however, often teachers were reluctant about presenting works that contained musical or textual elements which were unfamiliar. There are several reasons for this. Often the person designated to teach music has had no appreciable instruction in music. This is most notable in grades kindergarten through the third. It is understandable that these teachers would hesitate to use material other than the conventional and to venture outside the range of their limited musical experience. For trained music teachers a selection of works of great variety can be an encouragement to introduce students to a broadly based repertory.

Music of the Pre-Renaissance, Renaissance, and even Baroque was accompanied by background information and suggestions for performance. Since much of this music is not in the main stream of performance in this country, it was thought only natural that the scholars should assist in these areas. However, this practice was not continued for Classical and Romantic music because of the prominence these periods hold in music in America. But, many requested background material for these periods indicating that the styles were not within their experience and knowledge. From the wide variance of opinions stated by teachers on their testing reports for each piece, it can be seen that the acceptance of nearly any work by children or its rejection reflects the reaction of the teacher. Where the teacher is musically strong and well-prepared the piece is successful; where the teacher is musically weak or ill-prepared, the piece is much less successful.

It was suggested almost unanimously that records and tapes of works being taught would be a great asset to teachers. This is especially true in early music and folk songs. In folk music the problem of languages could be solved efficiently and properly through recordings. With instructional tapes there would be a minimal margin for error even in the most remote school systems. As a result students could have some truly personal experiences in that highly important aspect of most world cultures--music.

One element in this Project that stands out above all others is the contribution of contemporary music. Works written by outstanding contemporary composers for children's performance are few. For the Project sixty-five new works from over thirty composers were written. The enthusiasm with which some of the works were received was unsurpassed. Any project designed to involve serious composers in augmenting the repertory of elementary school music should be encouraged. The surface of this potential has only been scratched.

Children's capacities seem almost to be limitless. If good music is well presented and is not beyond their physical abilities (meaning beyond their vocal range or their technical ability on instruments) children will undoubtedly master it. Again, however, the crux of the matter is the teacher and the presentation. To young children there is very little in music that is familiar; their musical taste and appreciation are being formed. This can be done from a very limited base producing a narrow understanding and appreciation of music, or it can be done from the wide range of a vast music repertory.

It is also recognized that there are many problems in the education system over which teachers have little control. Often administrators and school boards allot little importance to music education. Classes in music, if allowed at all, are given small consideration, facilities, and funds for operation. Nevertheless, if music education improves, it will be through the leadership, imagination, and diligent efforts of music teachers presenting a program of unprecedented musical worth.

Many of the reports and recommendations from the participants in the Project point out that the need for expanded repertory in grades seven through twelve is as nearly important as in elementary grades. Of the six upper grades, however, the greatest need for a broader based repertory is in grades seven, eight, and nine. In these grades class music is still taught in a procedure similar to that used in the elementary grades. Music produced in this Project which was found too difficult for elementary school children could be aptly adapted to the junior high grades. Instrumentalists at this level have often had three or four years of training and are ready to put their technical ability to use making music, where elementary students are still concerned with learning the rudiments of an instrument. Student's voices are changing and abilities to hear distinct musical lines have developed by the junior high age to the point where it is rewarding for both teacher and student to work on part songs. The repertory should be of such quality that it will excite rather than bore.

In the three upper grades of secondary education the performing ensemble is the more important element in the music curriculum of most schools. The material for choirs, orchestras, and bands is abundant, and high school groups can perform much of the standard repertory. The real need at this level is new music. Indeed, a great service would be done for secondary music education if a commissioning program were undertaken similar to the one in this Project. It is strongly recommended that a project to collect, collate, and test music in grades seven through twelve follow the current repertory project for elementary grades.

There are two important tasks of this Project yet remaining:

1. Selection of works from those tested to be included in a published anthology.

2. Publication and distribution of the anthology.

The reports from teachers and supervisors are now ready for final evaluation. They include information concerning teacher and student reaction, comments by the reporter listing good and bad points about each work, and a recommendation whether the piece be included in an anthology. Each report will be evaluated by a panel to discern the most accurate composite opinion possible. The anthology must represent the best of the vast quantity of material collected in this Project.

The problems of publication and distribution are many. Numerous suggestions concerning format of a printed volume or volumes have been made by those participating in the Project, and all are being investigated. A vital conclusion of the Project is that the anthology must be published and put in the hands of teachers as soon as possible. Many interests are represented in elementary school music, and economic considerations cannot be ignored. The cost of the anthology must be low enough so the teacher or school board will find it inviting. Copyright regulations which protect composers and publishers are problematic, but must be dealt with. The United States Office of Education, the music education profession, and Juilliard School of Music are all deeply concerned with finding the best and least expensive way of making this music available to those for whom it was intended--children. The goal of the Juilliard Repertory Project was to make available to students in grades kindergarten through six music of great variety that would enrich the existing repertory and would enrich the lives of all those who come in contact with it. This goal will be pursued until it is reached.

VI. APPENDIX

Following is a complete list of the works produced under this Project. The list is divided into vocal and instrumental works, and within each section the works are grouped according to historical era.

The asterisk is used to denote works on which copyright is held by persons or corporations other than Juilliard School of Music. These works were included in the Project by permission, and the appropriate copyright notice appears on the printed music.

JUILLIARD REPERTORY PROJECT MATERIALS

VOCAL MUSIC

Title	Composer
PRE-RENAISSANCE	
Five Songs from the Jena and Colmar Song Books	
Gold of Araby Is Good	Meister Gervelyn
The Dauntless One Speaks His Mind	The Dauntless One
To a Young Man of Twenty Years	The Dauntless One
How to be a Knight	Meister Singauf
Four Songs from Provence	
The Moody Singer	Bernart de Ventadorn
Soon We'll Have Summer	Raimbaut de Vaqueiras
Ballad of the Queen of April	Anonymous
What Vexed the Monk of Montaudon	Monk of Montaudon
In August Time	Anonymous
Plainsong Hymns (Series I, No. 1)	
O God, Whose Hand Hath Spread the Sky	
The Morning Star Fades from the Sky	
Earth's Mighty Maker	
The Dawn is Spread Out in the Sky	
Plainsong Hymns (Series I, No. 2)	
O Blest Creator of the Light	
Fill Us with Thy Celestial Light	
Come, Creator, Thou All-Divine	
Lo, Now the Shadows of the Night	
Plainsong Hymns (Series II)	
Christ, Thou Who Art the Light and Day	
Creator of the Stars of Night	
Hymn to St. John the Baptist	
Why, Cruel Herod, Should You Fear	
Three Part-Songs of the 13th Century	
Rosa Fragrans (Fragrant Rose)	Anonymous
Song in Praise of a Mule (Orientibus Partibus)	Anonymous
Summer is a-coming in (Sumer Is Icumen In)	Anonymous
Three Songs by Adam de la Halle	
Out in the Grass Bayard is Munching	Adam de la Halle
My Whole Lifetime Through	Adam de la Halle
God Within This Household Dwell	Adam de la Halle

Three Songs by Neidhart and His Followers	
Maytime (Maienzeit)	Anonymous
The Lovely Month of May (Mai is wonniglich entsprossen)	Anonymous
The Arrival of Summer (Wie schön wir hier Anger liegen sahen)	Neidhart von Reuental
Trouvère Songs of the Seasons: I (easy)	
In the Dew of Maytime	Anonymous
Easy Life in Winter	Colin Muset
Trouvère Songs of the Seasons: II (intermediate)	
It Was in May	Moniot d'Arras
Two Trouvère Songs of the Crusades	
The Song of Richard the Lion-Hearted	Richard the Lion-Hearted
Trouvère Songs of the Castle and Countryside	
Maid, Where Were You Born	Anonymous
The Shepherdess	Anonymous

RENAISSANCE

Adoramus te (Adoration Be Thine)	Orlandus Lassus
Aegra Currit (Sick Men Run)	Orlandus Lassus
***L'amour de moi (The Garden)**	Anonymous
L'autre jour par un matinet (Early in the Morn)	Anonymous
Beata Cujus Brachiis (Blessed Cross)	Orlandus Lassus
Beatus Vir (Blessed the Man)	Orlandus Lassus
Blow Thy Horn, Hunter	William Cornysh
Catches	
The Great Bells	Anonymous
Three Blind Mice	Anonymous
Hey ho, Nobody at Home	Anonymous
Joy in the Gates	Anonymous
Joan Come Kiss Me Now	Anonymous
Jolly Shepherd	Anonymous
Now Robin	Anonymous
New Oysters	Anonymous
Hey Ho, to the Greenwood	William Byrd
Deo gracias, Anglia (The Agincourt Carol)	Anonymous
***Drum kommen wir (And so We Come, Oh God)**	Michael Praetorius
El Grillo (The Cricket)	Josquin des Prez
Erstanden ist der heilige Christ (Risen Is He, Our Lord, Holy Christ)	Michael Praetorius

Et qui la dira (Who Can Now Declare)	Anonymous
Expandi manus (To Thee I Stretch Forth My Hands)	Orlandus Lassus
Five Songs for the Christmas Season	
Verbum caro factum est (Word in Body Softly Fold)	Anonymous
Dies est laetitiae (Day of Gladness)	Anonymous
Cantemus hymnum (Let Hymns Resound)	Anonymous
In natali Domini (On the Brithday of the Lord)	Anonymous
Ad cantus laeticiae (Song of Delight)	Anonymous
Four French Christmas Songs	
Entre l'âne et le bouvelet (Between an Ox and Donkey)	Anonymous
Or vous trémoussez (Moving Ceaselessly)	Text by Jean Daniel to popular melody
O nuit, heureuse nuit (O Night, Most Happy Night)	Anonymous parady of text by Ph. Desportes
Chantons Noël (Sing Christmas Time)	Nicolas Martin
Four German Christmas Songs	
Den die Hirten (A Shepherd's Praise)	Anonymous
Nun ist est es Zeit (Now is the Time)	Melody by Joachim a Burck
Zu Bethlehem geboren ist (A Child is Born in Bethlehem)	Kirchen-und Hausgesänge
Mit diesem neuen Jahre (At Each New Year's Unfolding)	Anonymous
Four Latin Monophonic Songs	
De Tempore Vernali Cantio (Spring Song)	Anonymous
Homo quidam Rex nobilis (A Monarch Rich)	Anonymous
O magnae Rex potentiae (O King of Might, All Powerful)	Anonymous
O si scires gloriam (If Your Heart Sinks in Distress)	Anonymous
Für all ich krön (I'd Have Her Wear the Crown)	Hans Voit
Gagliarda - Tanzen und Springen (Dancing and Springing)	Hans Leo Hassler
Glad and Blithe May Ye Be	Anonymous
*Gott sei gelobet (God then be Praised)	Michael Praetorius
Herzlich tut mich erfreuen (My Heart Takes to Delighting)	Anonymous
In Dulci Jubilo	Michael Praetorius
In Pace (In Peace Now)	Orlandus Lassus

Ipsa Te Cogat (Let Your Compassion So Prevail)	Orlandus Lassus
Der Mai tritt herein mit Freuden (With Joy Comes at Last the Maytime)	Anonymous
Mary's Lament	Anonymous
*Non Podrio Anar Plus Mau (This Can't Get Worse than Before)	Anonymous
*Nun freut euch, lieben Christen gmein (Dear Christians, Let Us Now Rejoice)	Michael Praetorius
Pastime With Good Company	King Henry VIII
*Puer Natus in Bethlehem (A Child is Born in Bethlehem)	Michael Praetorius
Le Roi Englois (The English King)	Anonymous
Si Mon Malheur (If My Misfortune)	G. Le Pelletier
Three Christmas Songs	
Puer Natus in Bethlehem (A Child is Born in Bethlehem)	Anonymous
Personent Hodie (Celebrate Joyously)	Anonymous
Omnis Mundus (All the World)	Anonymous
Three French Monophonic Songs	
Deià la rivière (Look Beyond the River)	Anonymous
Il est venu (He has Returned)	Anonymous
La dinderindine (The Nightingale)	Anonymous
Two Accompanied Dance Songs	
Vo lodar mai sempre (In Praise of Fortune)	Giovanni Giacomo Gastoldi
La mia gentil Signora (My Lady Dances)	Giovanni Giacomo Gastoldi
Two Unaccompanied Dance Songs	
Poi ch'el mio foco (Away with your Troubles)	Giovanni Giacomo Gastoldi
Sonatemi un balletto (The Dancers)	Giovanni Giacomo Gastoldi
We Be Three Poor Mariners	Arranged (?) by Thomas Ravenscroft
*Wenn wir in höchsten Nöten sein (When We Are Held in Greatest Woe)	Michael Praetorius
*Wie schön leuchtet der Morgenstern (How Brightly Shines Yon Morning Star)	Michael Praetorius

BAROQUE

The Faithful Mariner	Set by Mr. Leveridge
Glück (Good Luck)	Georg Philip Telemann

Old Poets Have Told Us	Anonymous
On Mr. Handel	Set by Mr. Allcock
A Pastoral	Mr. Carey
Pieces for Viol and Voice	From an Old Aberdeen Music Book

CLASSIC

An die Freundschaft (To Friendship)	Franz Josef Haydn
Bald wehen uns des Frühlings Lüfte	Franz Josef Haydn
Canons by Franz Josef Haydn Three Canons Life at Court I Have Conquered Friend or Foe? Two Canons The Love of One's Enemy The First Commandment	
Happiness (Die Zufriedenheit)	Wolfgang A. Mozart
Die Landlust (The Love of the Land)	Franz Josef Haydn
Liebes Mädchen, hör mir zu (Maiden, Hear My Serenade)	Franz Josef Haydn
Morgenlied (Morning Song)	Karl Zelter
O Gotteslamm (Oh Lamb of God)	Wolfgang A. Mozart
Sehnsucht nach dem Frühlinge (Longing for Springtime)	Wolfgang A. Mozart
The White Cockade	Franz Josef Haydn
Will Ye Go to Flanders	Franz Josef Haydn
Die Zufriedenheit (Contentment)	Wolfgang A. Mozart
Zufriedenheit (I'm Pleased with Life)	Franz Josef Haydn

ROMANTIC

Als der Grossvater die Grossmutter nahm (When the Old Grandfather Grandmother Wed)	German Folk Song
Autumn	Piotr I. Tchaikovsky

Beim Ritt auf dem Knie (Knee-dandling Song)	Johannes Brahms
Das Blümchen Wunderhold (The Loveliest Flower)	Ludwig van Beethoven
The Crane	Piotr I. Tchaikovsky
Danube	Mily Alexeyevitch Balakirev
Dort in den Weiden steht ein Haus (A Cottage Stands Beside a Brook)	Johannes Brahms
Die Drei Lilien (The Three Lilies)	Folk Song
Der Fischer (The Fisherman)	Franz Schubert
Der Freie Mann (The Free Man)	Ludwig van Beethoven
Frühlingsbotschaft (Spring's Message)	Robert Schumann
Frühlingslied (Spring Song)	Felix Mendelssohn
Der Gang zum Liebchen (The Way to My Beloved)	Johannes Brahms
Glück, Glück zum neuen Jahr (Good Luck, a Happy New Year)	Ludwig van Beethoven
The Goat	Alexander Gretchaninov
The Goat	Piotr I. Tchaikovsky
Heidenröslein (Rosebud in the Heather)	Johannes Brahms
Die Henne (The Chicken)	Johannes Brahms
Im Herbst (In Autumn)	Felix Mendelssohn
I Rose at the Rooster's Call	Alexander Gretchaninov
Der Jäger im Walde (The Hunter in the Woods)	Johannes Brahms
Kuckuck (The Cuckoo)	Johann R. Zumsteeg
Das Leben (Life)	Franz Schubert
Die Leineweber haben eine saubere Zunft (The Linenweavers)	Folk Song
Die Liebe des Nächsten (Love Thy Neighbor)	Ludwig van Beethoven
Liebes-A-B-C (Dear A B C)	August Pohlenz
Liebhaber in allen Gestalten (The Lover in Many Guises)	Franz Schubert
Mailied-I (First May-Song)	Franz Schubert
Mailied-II (Second May-Song)	Franz Schubert

Marienwürmchen (Ladybug)	Johannes Brahms
Mein Mädel hat einen Rosenmund (My Darling Has Such Rosy Lips)	Johannes Brahms
Der Morgenstern (The Morning Star)	Franz Schubert
O How Can I Be Blithe and Glad	Ludwig van Beethoven
Des Phöbus Strahlen (Phoebus' Rays)	Franz Schubert
Poppies	Alexander Gretchaninov
Qch Moder, ich well en Ding han (Oh, Mother, Give Me Something)	Johannes Brahms
Que le temps me dure (Life is Sad and Weary)	Ludwig van Beethoven
Romance of the Young Gypsy	Sergei Rachmaninoff
The Rooster	Alexander Gretchaninov
Röslein Dreie (Little Flowers)	Johannes Brahms
Round Dance	Piotr I. Tchaikovsky
Das Schlaraffenland (The Fool's Paradise)	Johannes Brahms
Der Schneider Kakadu (The Tailor Cockatoo)	Wenzel Müller
Die Schwalben (The Swallows)	Robert Schumann
Schweizerlied (Swiss Song)	Franz Schubert
Sonntag (Sunday)	Johannes Brahms
The Street	Piotr I. Tchaikovsky
Street Song	Mily Alexeyevitch Balakirev
Summer	Piotr I. Tchaikovsky
Sweet Sleep	Mikhail I. Glinka
Tischlied (Table Song)	Franz Schubert
Vom verwundeten Knaben (Folk Song: The Wounded Boy)	Johannes Brahms
Der Wanderer an den Mond (The Wanderer Speaks to the Moon)	Franz Schubert

Die Welt, ein Orchester (The World is a Stage)	Friedrich H. Himmel
Wisst ihr, wann mein Kindchen am allerschonsten ist? (I Believe My Darling Is Loveliest of All)	Johannes Brahms

CONTEMPORARY

*The Bellman's Song	Lee Hoiby
*Berceuse	Norman Brossman
*A Blue Song	Hugh Aitken
*Fancy's Knell	Charles Fussell
*Homer's Woe (Twelve Rounds for Treble Voices) Teeth and Gums Sir Eachknight Long Song An Egg A Well A Walnut The Man, the Stool, the Mutton, and the Dog The One-Eyed Man A Thorn An Egg Wishful Thinking A Bed	Jack Beeson
*Laughing Song	Nicolas Flagello
*Let Us Now Praise Famous Men The Lord Brought Forth Moses The Lord Exalted Aaron David Played with Lions Solomon Reigned in Days of Peace The Prophet Elijah Arose	Daniel Pinkham
*Long, Long Ago	Carlisle Floyd
*Midnight	Robert Starer
*The Owl and the Nightingale	David Maves
*Rain	Carlisle Floyd
*Rain	Ronald LoPresti
*Rats!	Karl Korte
*Seven Limericks	Emma Lou Diemer

*Sing	Morton Gould
*The Swing	John Chorbajian
*Three Incantations from a Marionette Tale	Ned Rorem
*Three Songs A Riddle A Song for the King's Arrival A Wish	Peter Schickele
*Three Songs from My Childhood Guessing Song Lullaby The Counting Game	Grant Beglarian
*Tropical Lullaby	Morton Gould
*Two Pieces for Practically Any Day Except Feb. 29th Riddle The Lost Shoe	Mark Bucci
*Two Songs for Children Where Go the Boats The Little Elf-Man	Ulysses Kay
*Where Go the Boats	Carlisle Floyd
*Who Has Seen the Wind	Carlisle Floyd

FOLK MUSIC

Five Greek Folk Songs
- Kyra Vangelio
- Ta Kalotykha Vouna
- Laloudhi Tis Monemvasias
- Tin Varka Mou
- Kinighos Pou Kinighouse

Five Songs by Robert Burns
- There's Nought but Care on Ev'ry Han'
- As I Gaed Down the Water-Side
- Hey The Dusty Miller
- Wee Willie Gray
- O, Rattlin', Roarin' Willie

Five Songs from North Africa
- Dhikr (Tunisian)
- Hymn to the Prophet (Tunisian)
- Song of Saint Sidi Abdul-Qader al-Jilali (Tunisian)
- Processional Song I (Moroccan)
- Processional Song II (Moroccan)

Four Croatian Folk Songs
Tri Djevojke Zito Zele
Izniknulo Drevcece
Drobne Male Lastavicke
Lepo Nase Medimurje

Four Israeli Folk Songs
Num Yaldi
Ay-li-lu-li, Num Tsipor
Yesh Li Machat
Pa'am Haya

*Four Jamaican Folk Songs
Stone Passing
Hardy, Hardy
Stone Pounding
One August Morn

Four Slovak Folk Songs
Zalo D'Iefca, Zalo Trávu
Stracila Som Zrkadlo
Skalicke Panenki
Tá Sípová Ruzicka

Four Venda Children's Songs
Ndo Bva Na Tshidongo
Dodo Musholo!
Tshinoni Tsha Mulungwane
Potilo

*Mi Carro Ford (Hispanic Folk Song of New Mexico)

Nanna (Corsica)

Panditanis Lullabies
Drop by Drop
Lullay

Posakala Mama Da Me Zeni (Bulgaria)

*Three American Indian Songs
Nootka Lullaby for Boys
Karuk First Curing Song
The Bear's Own Song

Three Brazilian Songs
Você Gosta de Mim
Senhora Dona Viuva
O Pinhao

Three Folk Songs from the Ukraine
Go Get You Gone, Old Rooster
Lullaby
Midnight Brought the Cossacks Charging

Three French Canadian Songs
L'Hivernage
J'entends le moulin
Dans ma main droite

Three Japanese Songs
Sakura!
Himematsu, Komatsu!
Kazoe Uta

Three Spanish Songs in Canon
En cada primavera
Banqueta de tres pies
Campana

Two Akan (Ghana) Songs
Yɛmma n'amo! (Jɛma namo!)
Kyia me o! (Tɕja mi o!)

Two Chinese Folk Songs
Iken Tzuchu Chih Maio-Maio
Feng Yang Hau Ku

Two Flemish Folk Songs
Mary, Come at Noon
De Minnebode

Two Icelandic Lullabies
Sofðu unga ástin min
Bí, bí, og blaka

Two Songs from the Faeroe Islands
King Pepin of the Franks
Nornagest's Rima

Two Songs of the Yaqui and Maya
Dance of the Deer
Xtoles

*Two Yiddish Folk Songs
Bin Ich Mir A Schnayderl
Zhankoye

Voi että olen outo (Finland)

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JUILLIARD REPERTORY PROJECT MATERIALS

INSTRUMENTAL MUSIC

Title	Composer
PRE-RENAISSANCE	
Italian and English Instrumental Dances of the Middle Ages	Anonymous
Saltarello	
Stantipes	
Two French Instrumental Dances of the Middle Ages	Anonymous
Danse	
La Septime Estampie Real	
RENAISSANCE	
Three French Dances	Claude Gervaise
Three German Dances	Anonymous
BAROQUE	
Allemande and Tripla	Johann H. Schein
Ballett	Johann C. F. Fischer
Bourrée	Johann Krieger
Branle Simple	Francisque Caroubel
Canons	
Canon at the 2nd	A. Berardi
Canon at the Unison	G. Vitali
7-Part Canon with Ostinato Bass	J.S. Bach
8-Part Canon	J.S. Bach
Courrant de Bataglia	Michael Praetorius
Dance	Melchior Franck
Erschienen ist der herrliche Tag	J.S. Bach
Galliard	Johann Schein

Galliarda	Melchior Franck
Gavotte	Francisque Caroubel
Gavotte	Philipp Henrich Erlebach
Gavotte from Sonata in E Minor	George Frideric Handel
Intrada a6	Melchior Franck
Lady Coventry's Minuet with a Variation	Francesco Geminiani
Largo from Trio Sonata	George Frideric Handel
Menuet from Sonata in G Major	George Frideric Handel
Menuett	George Frideric Handel
La Moresque	Michael Praetorius
Pezzo Tedesco	Anonymous
Polish Instrumental Dance	Valentin Hausmann
Ritornello	George Frideric Handel
Sarabande	Louis Couperin
Sinfonia from In te Domine speravi	Heinrich Schütz
Sinfonia from Mein Sohn	Heinrich Schütz
Sinfonia from Wo der Herr	Heinrich Schütz
Symphonia from Es steh Gott auf	Heinrich Schütz
Symphonia from Hütet euch	Heinrich Schütz
Symphonia from O Jesu suss	Heinrich Schütz
Three Dances Based on the Same Melody La Robine	Michael Praetorius
Trumpet Duet	G. Fantini
Violin Pieces from Baroque Collections	
Saraband	Playford
Charming Phillis	Geminiani
Giordani's Minuet	
The Old Mole	Playford
Boateman	Anonymous
Nonesuch	Anonymous
Paul's Steeple	Anonymous
Canons	Vitali

CLASSIC

Allemande	Karl Stamitz
Duet in D	Karl Stamitz
Duet in G	Karl Stamitz
Frigato	Karl Stamitz
Minuet in C	Karl Stamitz
Minuet in D	Karl Stamitz
Minuet in D	Karl Stamitz
Minuet from Köchel No. 65a	Wolfgang A. Mozart
Minuet in B-flat Major from Köchel No. 176	Wolfgang A. Mozart
Minuet in C Major from Köchel No. 103	Wolfgang A. Mozart
Minuet in G Major from Köchel No. 103	Wolfgang A. Mozart
Minuet in G Major from Köchel No. 164	Wolfgang A. Mozart
Romance	Karl Stamitz

ROMANTIC

Canon	Ludwig van Beethoven
Dance	Anatol Liadov
Dance of the Grandfathers from The Nutcracker	Piotr I. Tchaikovsky
Deutscher Gesang	Ludwig van Beethoven
Romance	Ludwig van Beethoven
Geistlicher Marsch from King Stephen (Sacred March)	Ludwig van Beethoven
The Good Fairy from The Sleeping Beauty	Piotr I. Tchaikovsky
Impromptu à la Schumann	César Cui
Minuets from Serenade, Opus 11	Johannes Brahms
Minuetto	Ludwig van Beethoven
Round	Ludwig van Beethoven

CONTEMPORARY

* Changing Meters	Michael White
* Dance of the Pied Piper	Arnold Freed
* Duo for Flute and Clarinet	Benjamin Lees
* First Chance	Richard Felciano
* Imitations	Michael White
* Introduction and Allegro for Strings	Thomas Pasatieri
* March for Trumpets, Clarinets, and Percussion	Ronald Lo Presti
* March for High Instruments and Piano	Otto Luening
* Night Mist for String Orchestra	Norman Lloyd
* Pastorale for Trumpets and Violins	John Davison
* Serenade for Strings	Robert Washburn
* Song and Dance	Robert Washburn
* Stargazing	Donald Erb
* Trio	Wilson Coker
* Two Pieces for Practically Any Day Except Feb. 29th	
Riddle	Mark Bucci
The Lost Shoe	
* The Whaleman's Chapel from Moby Dick	Martin Mailman

FOLK MUSIC

Three Pennsylvania Fiddle Tunes
What The Devil Ails You
Lanney Tunin' His Fiddle
Old Reel

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